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DEPT OF

CULTURAL DISTRICT Historic Building Profile

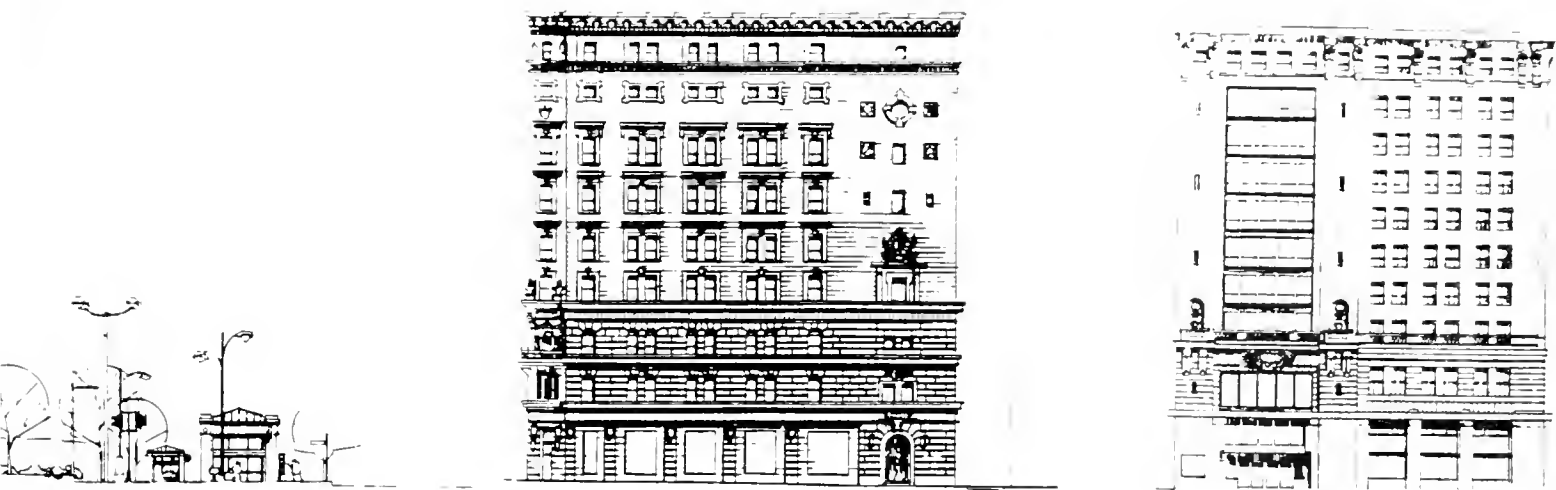
The Cultural District's historic buildings represent an important resource in terms of their architectural character and the unusual opportunity afforded by the concentration of active and vacant theaters within a single district. The Cultural District plan will protect existing theaters and other historic buildings and provide the revitalization necessary for them to be renovated or remain viable.

The Downtown Interim Planning Overlay District (IPOD) designates historic properties to be protected over the three year period during which studies will be undertaken for ten downtown districts, including the Cultural District. Through a permanent zoning amendment, the Cultural District plan will set in place the long term protection of historic buildings.

The identity of the Cultural District as an entertainment center dates back to the 19th century. The existing theaters were built for stage plays, vaudeville, burlesque, and movies over an 80 year period. These theaters represent the city's finest examples of every 20th century theater type. Historically, the area was also significant as the fashionable location for piano showrooms and music businesses which occupied the fine buildings along "Piano Row". The area achieved its greatest significance during the period from about 1890 to 1930 when most of the major surviving theaters and commercial buildings were constructed.

The architecture of the Cultural District includes a wide range of styles reflecting a gradual and unplanned evolution from rural to urban and from residential to commercial. Several distinctive individual buildings from the Federal era have survived here, along with cohesive ensembles of Victorian commercial buildings, brick "lofts," and turn-of-the-century "skyscrapers".

Within the Cultural District are located five National Register Districts: Beach/Knapp District, Liberty Tree District, Piano Row, Washington Street Theater District, and West Street Historic District.



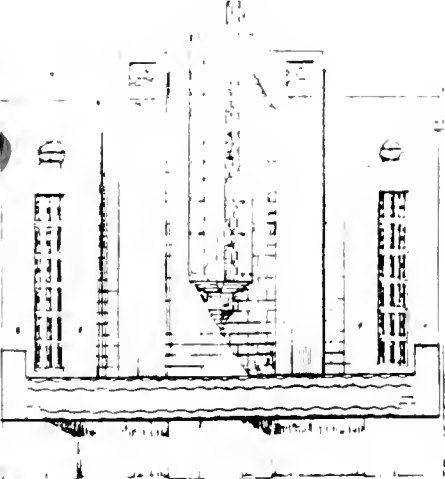
BOYLSTON STREET ELEVATIONS





WASHINGTON STREET ELEVATIONS

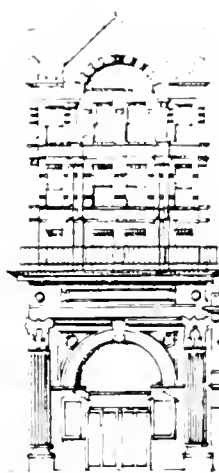




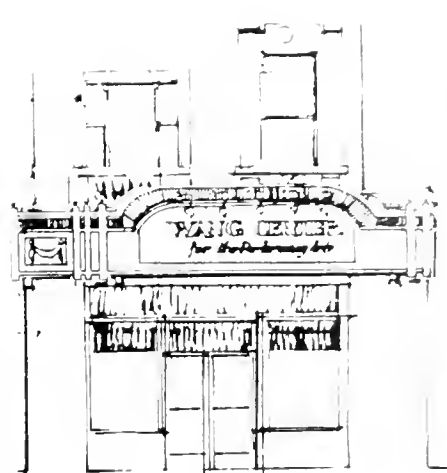
PARAMOUNT



OPERA HOUSE



MODERN



WANG CENTER

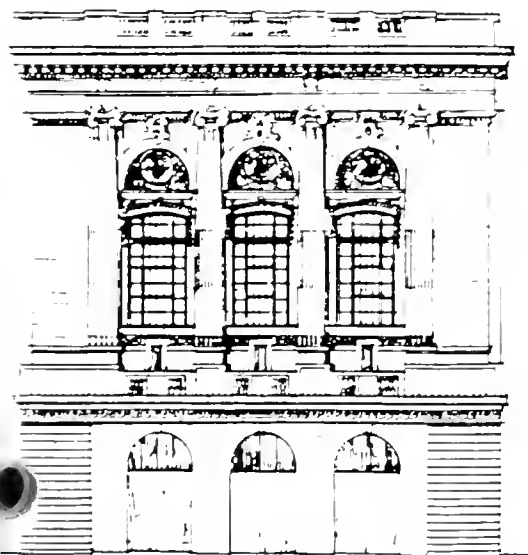


SHUBERT

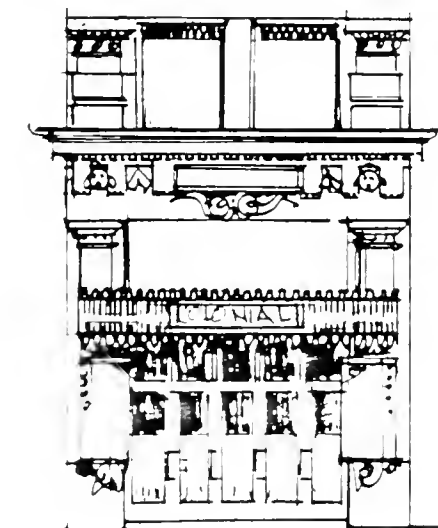


CHARLES STREET PLAYHOUSE

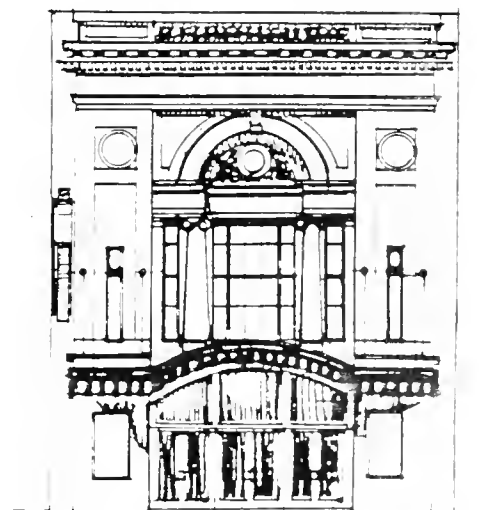
THEATER FACADES



SAXON



COLONIAL



SHUBERT

CULTURAL DISTRICT Historic Building Profile

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Within the theater district are located five National Register Districts: Beach/Knapp District, Liberty Tree District, Piano Row, Washington Street Theater District, and West Street Historic District.

Beach/Knapp, District

Established in 1980 as a National Register District, the Beach/Knapp area is composed of six buildings located on two side streets between Lower Washington Street and the Harrison Avenue edge of Chinatown. The buildings reflect the historical development of the area from residential to mixed commercial and light industrial/warehouse uses and are architecturally significant as fine examples of particular building types, including Greek Revival rowhouses and brick "loft" buildings. Also in the area is the former "Shakespearian Inn" (renovated for housing) with its unusual four-story iron oriels, elaborate cast iron capitals and cast iron plaque of the hotel's namesake.

Liberty Tree District

During the pre-Revolutionary War period, demonstrations against British rule were commonly held at the corner of Washington and Essex Streets, the site of the magnificent American elm known as the Liberty Tree and the Liberty

Tree Tavern. The Liberty Tree district consists of six buildings clustered around this intersection. This area of small-scale, high quality, mid-to-late 19th century commercial buildings is particularly important for its distinctive architecture, prominent location, and commemorative Liberty Tree plaque. The area also features two well-detailed examples of High Victorian Gothic style as well as the only commercial building (11-13 Essex Street, built) in the Central Business District to survive with a wooden facade.

Piano Row

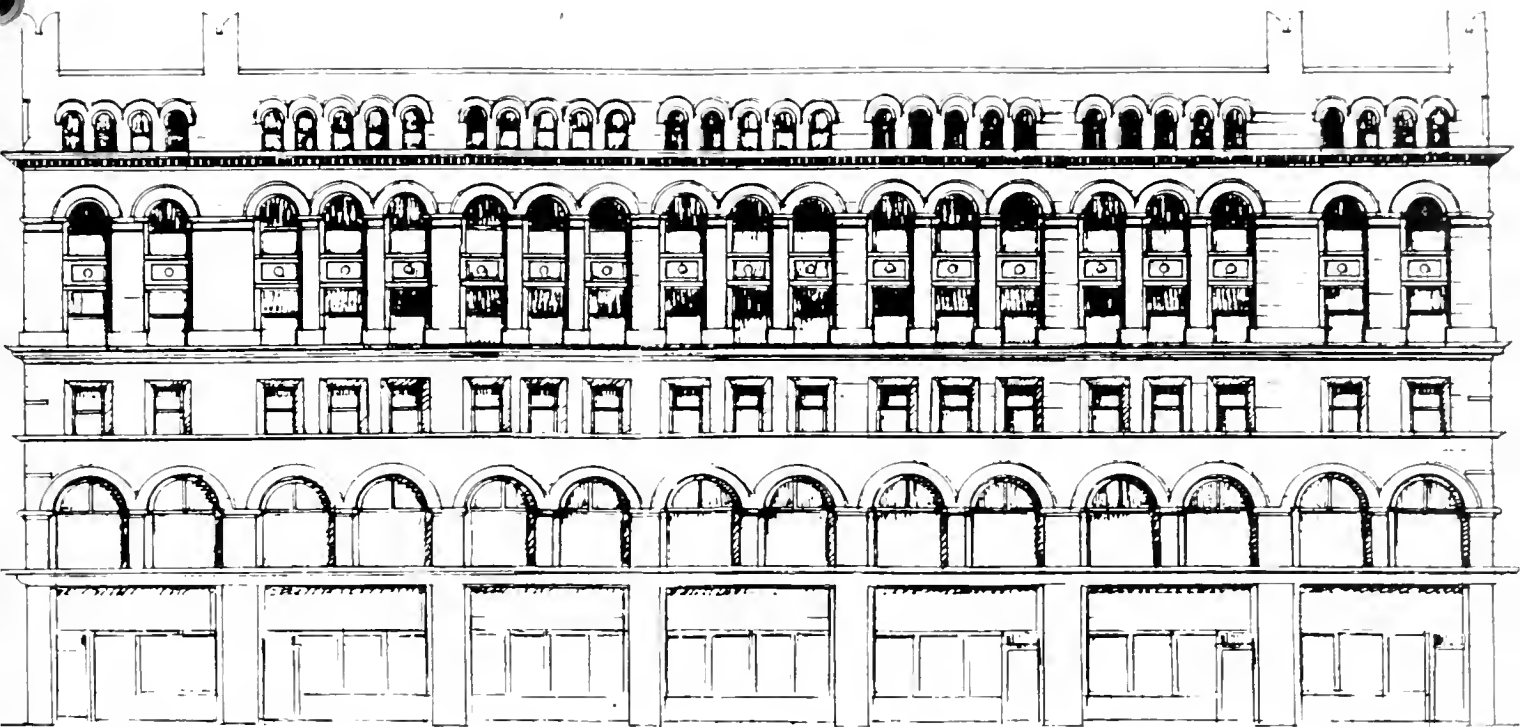
Historically, the blocks extending north and west from the corner of Tremont and Boylston Streets have been called "Piano Row" because of the concentration of piano showrooms and music-related industries. The Piano Row district, composed of 29 buildings, achieved its greatest significance between 1890 and 1930 when the area was completing its transition from a residential neighborhood to a commercial center. Visually, the two blocks of "Piano Row" frame the corner of the Boston Common and create a city focal point dominated by important early 125' "skyscrapers". The area is notable for the high quality of its turn-of-the-century commercial buildings and the Colonial and Saxon (Majestic) theaters, as well as the early 19th century townhouses along Boylston Place.

Washington Street Theater District

The Washington Street Theater District is located along the west side of Washington Street near the heart of Boston's downtown shopping area. The district contains seven buildings dating from the 1870s to the early 1930s and is the site of Boston's most concentrated theatrical activity after the mid-19th century. The area witnessed the first showing and later development of the moving picture in Boston. Further, this block is of national importance as being the block on which vaudeville was born. From late Beaux Arts to Art Deco, the rich architectural diversity of this area is notable; this district is one of the few surviving that contains a historical concentration of buildings devoted to one area of endeavor - the performing arts - and it is unique in the richness of its theatrical past as well as in the diversity of architectural styles which are the result of this long tradition.

West Street Historic District

The West Street district is composed of four early 20th century commercial buildings located at the northern edge of the Cultural District, close to the heart of the downtown retail shopping area. Two of the buildings face Tremont Street and two are located on the south side of West Street. The buildings are of high architectural quality and illustrate important trends in the history of Boston's retail shopping trade. The limestone facades along the south side of West Street, for example, are unusual in their harmony of scale and materials and the intact quality of several of the cast iron storefronts.



China Trade Center
(Boylston Building)
2-22 Boylston Street
Built 1887

Style: 19th century commercial structure with Renaissance and Romanesque detailing, Nova Scotia sandstone

Architect: Carl Fehmer

Current status: renovated for the China Trade Center shops and food court with 6-story atrium

Historic rating: Designated Boston Landmark; Category II, listed in National Register of Historic Places.



Boston Edison Electric Company
25-39 Boylston Street
#23-27 built 1906-7; #33 built 1922

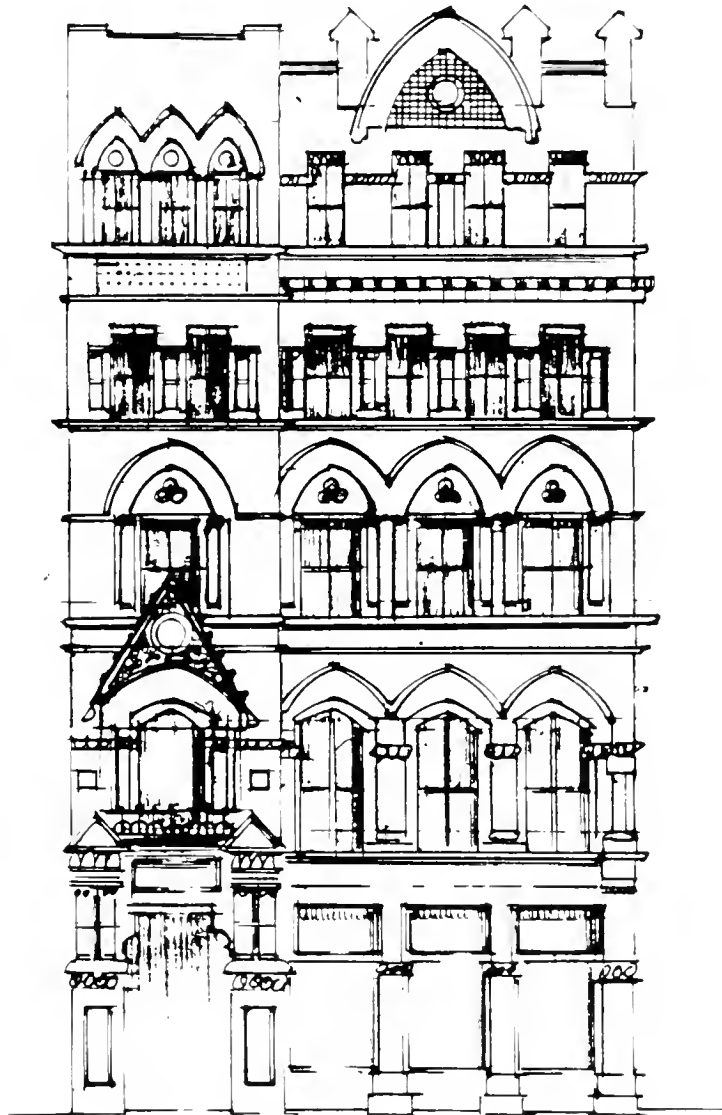
Style: Early skyscraper with Beaux Arts detailing; limestone.

Architect: The partnership of Winslow & Bigelow designed the main building (#23-27) and were responsible for the design of many large, commercial buildings in Boston such as the Walker Building Addition, the Oliver Ditson Building and South Terminal. The addition at #33-39 was designed by the successor firm of Bigelow & Wadsworth.

Originally: Built as the Boston Edison Electric Illuminating Company headquarters.

Current Status: St. Francis House Shelter

Historic Rating: Category IV; designated Boston Landmark



(Y.M.C.U) Boston Young
Men's Christian Union
48 Boylston Street
Built 1875

Style:	high Victorian gothic, granite and sandstone
Architect:	N.J. Bradlee
Current status:	continues as recreational and fellowship organization with gymnasium and meeting rooms; YMCU would like to renovate and expand
Historic rating:	Category II, listed in National Register of Historic Places.

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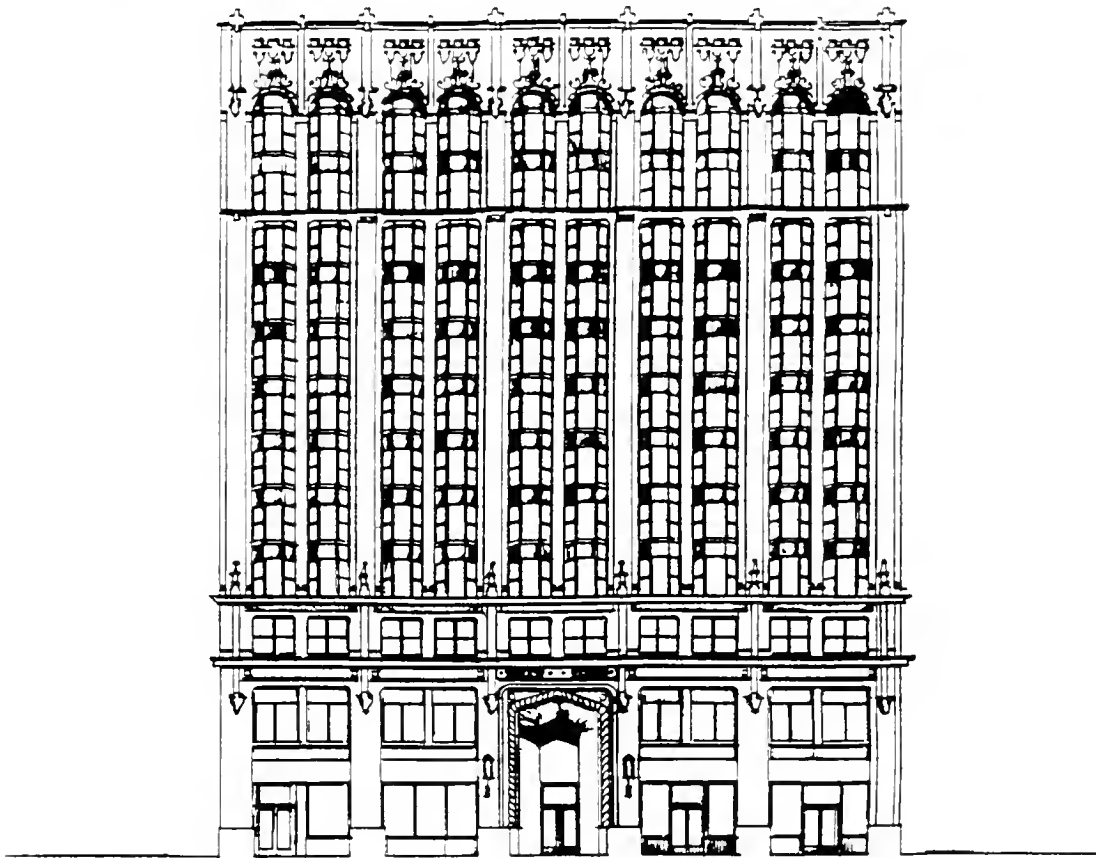
(2)

(3)



Hotel Touraine
62 Boylston Street
Built 1897-98

- Style: Free-standing Jacobethan, early skyscraper; brick and limestone
- Architect: Winslow & Wetherall, native Bostonian architects, also responsible for many large Boston commercial buildings such as the Walker, Pray and S.S. White Dental buildings.
- Originally: Built as a luxury hotel on the original site of President John Quincy Adams's mansion house.
- Current Status: Retail; residential
- Historic Rating: Category III; listed on the National Register of Historic Places.



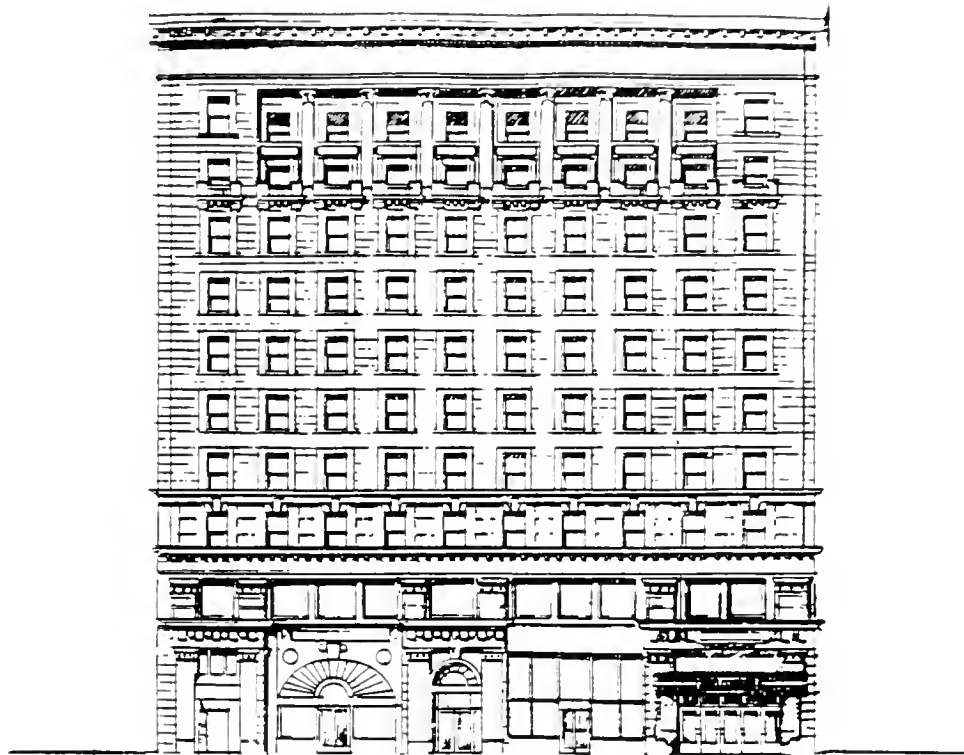
Little Building
74-94 Boylston Street
Built 1916-17

- Style: Modern Gothic, steel frame skyscraper
- Architect: Clarence H. Blackall, prominent Boston architect, well known for his theater designs as well as being responsible for the city's first skeleton construction building, the Carter/Winthrop building.
- Originally: Office building/shopping arcade. This building stands on the site of the old Hotel Pelham, the first apartment-hotel on the East Coast.
- Current Status: Restaurant; retail; office
- Historic Rating: Category III; listed on the National Register District of Historic Places.

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Colonial Building/Colonial Theatre
96-106 Boylston Street
1,700 seats, built 1899-1900

Style: Renaissance Revival, 155' "palazzo skyscraper", Milford pink granite; rich, florid interior with Italian inspirations, unique series of murals

Architect: Eminent theater architect, Clarence H. Blackall, H.B. Pennell (interior)

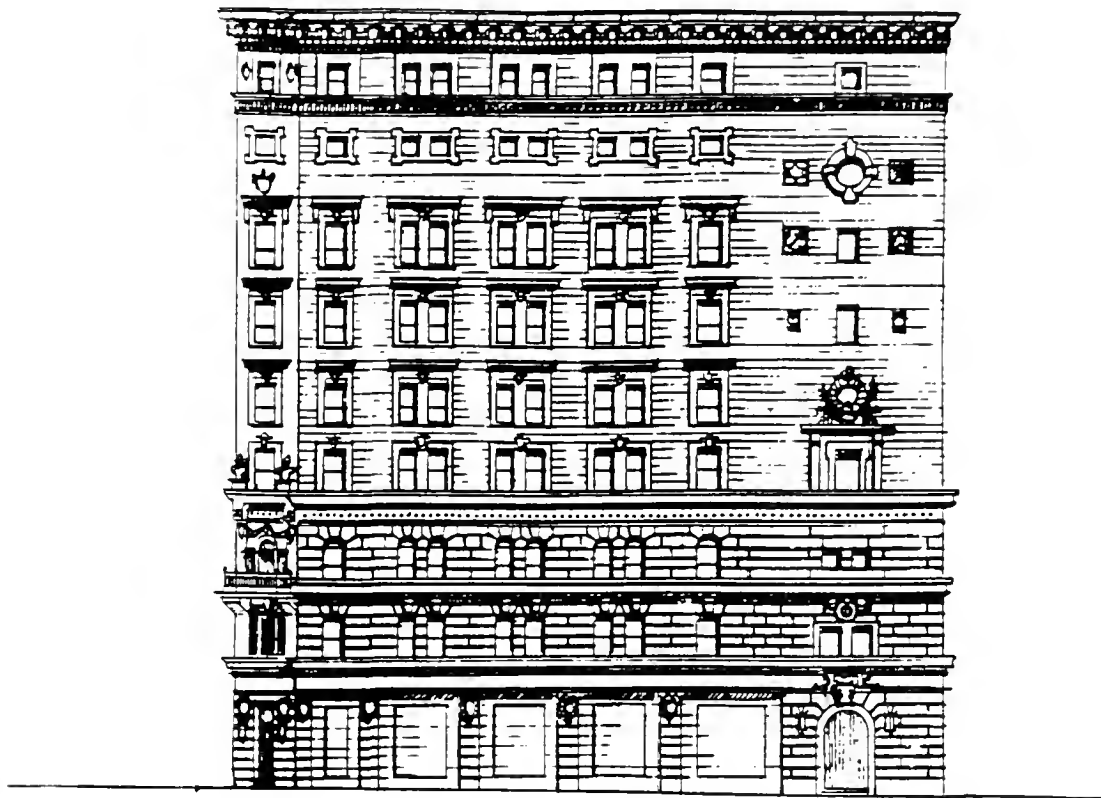
Current status: active theater within office building, oldest intact theater in Boston

Historic rating: Building category III, Theater Category II. Under study for designation as a Boston Landmark (1986).



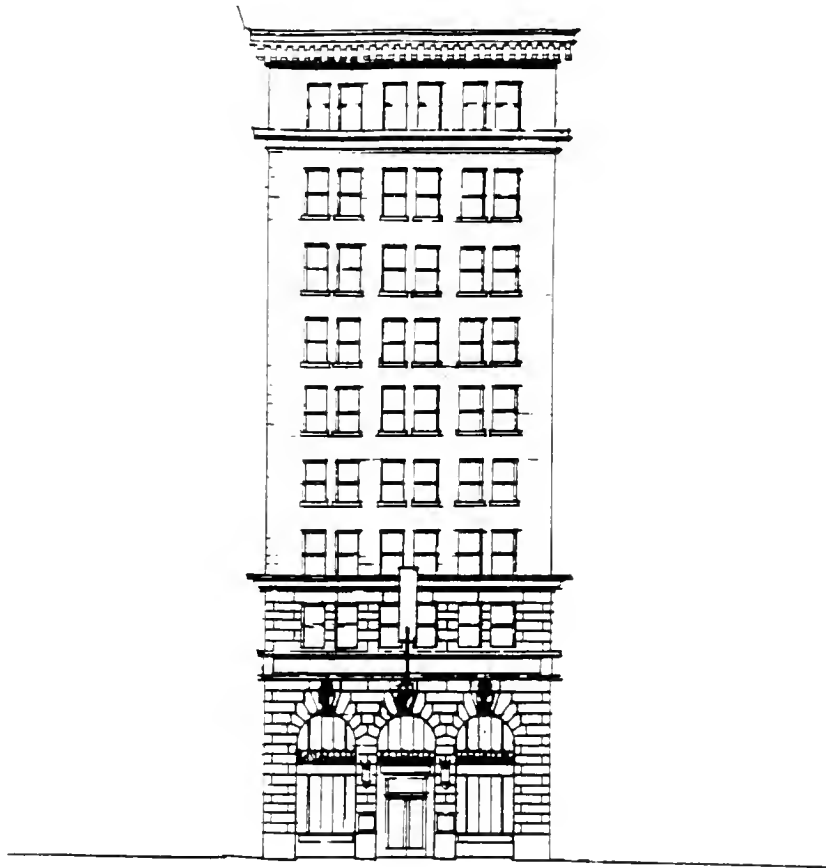
Jacob Wirth Buildings
31-39 Stuart Street
Built 1844-45

Style:	Attached brick, Greek Revival rowhouses with bow front bay windows.
Architect:	Developer housewrights Greenleaf C. Sanborn, Thatcher Ross and Thomas C. Wait
Originally:	Built as rental units for "gentlemen"
Current Status:	Restaurant of authentic German food
Historic Rating:	Category II; designated Boston Landmark



Masonic Temple
183-87 Tremont Street
Built 1897-99

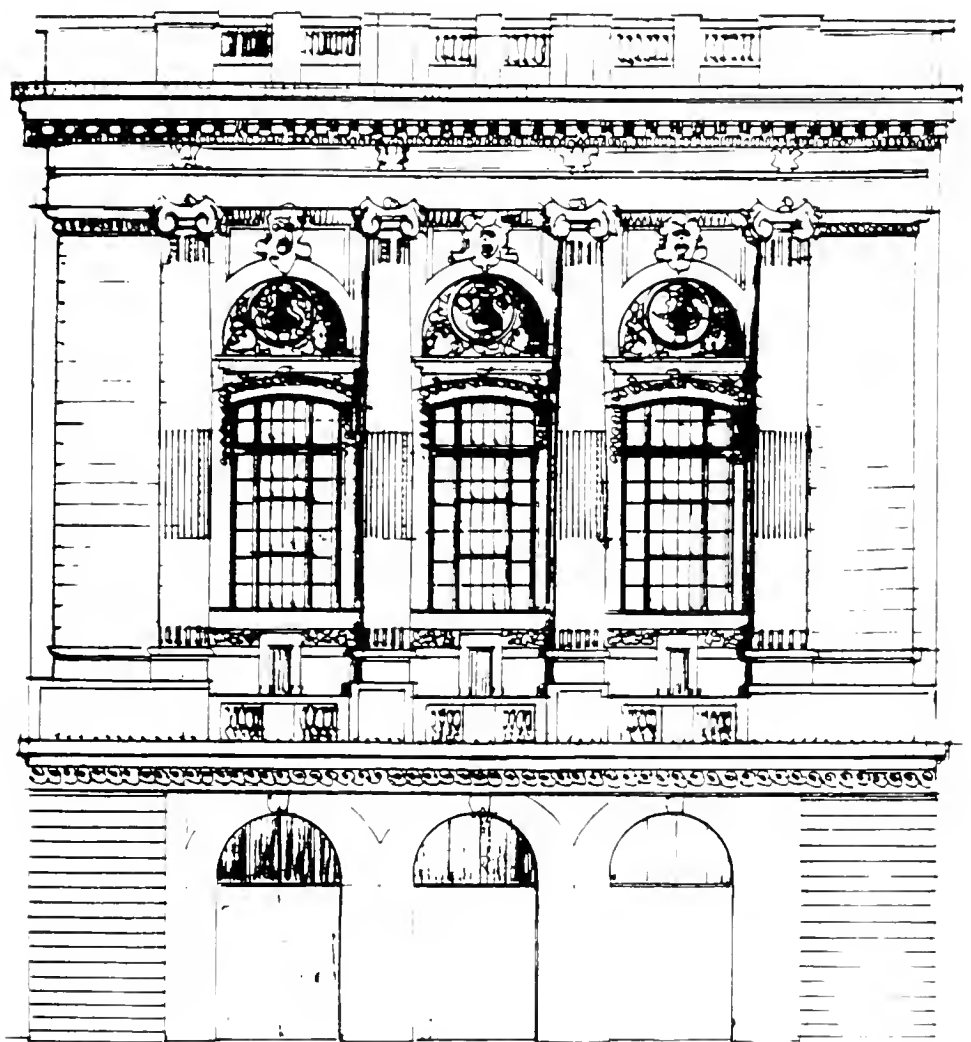
Style:	Steel frame "palazzo" skyscraper, Renaissance Revival.
Architect:	George Loring and Stanford Phipps, public and commercial architects.
Originally:	Built as the third Masonic Temple on the site as the headquarters for the first Masonic Lodge in America and the highest Masonic authority in New England.
Current Status:	Masonic Temple
Historic Rating:	Category III; listed on the National Register of Historic Place.



Union Warren Savings Bank
216-18 Tremont Street
Built 1925

Style:	Late Renaissance Revival, steel frame palazzo skyscraper.
Architect:	Thomas M. James Company, also responsible for designing the Shubert Theater
Originally:	Bank building
Current Status:	Office; retail
Historic Rating:	Category IV; listed on the National Register of Historic Place.





Saxon Theatre (Majestic)
219-221 Tremont Street
1,000 seats, built 1901-1903

Style: Beaux Arts, granite base, grey terracotta, four 3-story Roman ionic columns, arches with theater masks and stained glass windows between columns, opulent rococo interior

Architect: John Galen Howard and James M. Wood
Interior - Henry B. Pennell
Lobby murals by William deLeftwich Dodge who also painted Library of Congress murals

Originally: used for musicals and light opera, converted to movie house 1957

Current status: vacant

Historic rating: Designated Boston landmark; interior Category II, exterior Category III. Listed in National Register of Historic Places.



Wilbur Theatre
244-250 Tremont Street
1,200 seats, built 1913-14

Style: Colonial Revival, red brick with marble trim including ionic columns, theatre masks above three arched, elongated windows

Architect: Clarence H. Blackall, nationally prominent theater architect, who designed 6 other buildings in the district

Current status: active commercial theater

Historic rating: Category II, listed in National Register of Historic Places. Under study (1986) for Boston Landmark designation.



Wang Center (Music Hall, Metropolitan Theater)
252-272 Tremont Street
4,000 seats, built 1923-25

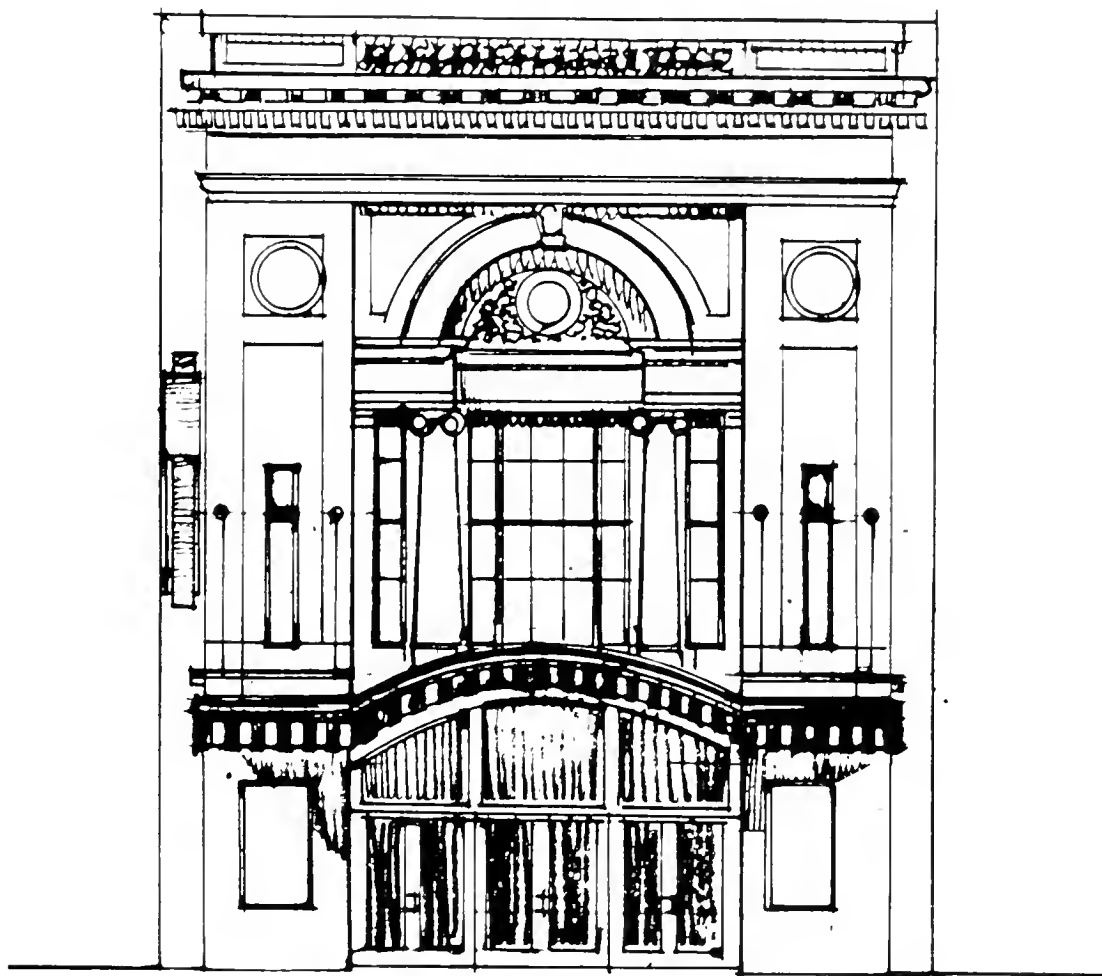
Style: Renaissance Revival, 155' limestone "palazzo skyscraper", two-story ionic colonnade, Corinthian pilasters, theater masks along cornice, Louis XIV ornate interior

Architect: Clarence H. Blackall, nationally prominent theater architect who designed 6 other district buildings

Originally: promoted as "the public's castle" with "a thousand and one wonders" it included "the grand lobby with four tiers of promenades, spacious lounges, marble doorways, rose jasper pillars, two 1,800-lb. gold plated chandeliers, bronze details by the Gorham Company, and \$10,000 in gems decorating the central mural painting by Edmund Philo Kellogg...Waiting patrons could arrange for bridge parties, lounge in comfortable chairs with the latest magazines, promenade to the music of two lobby orchestras, play ping pong, or visit the chic art deco restaurant which opened in 1932."

Current status: active, largest theater in Boston's history

Historic rating: Designated Boston Landmark; Category II, listed in National Register of Historic Places.



Sam S. Shubert Theatre
263-265 Tremont Street
1,600 seats, built 1908-1910, present facade 1925

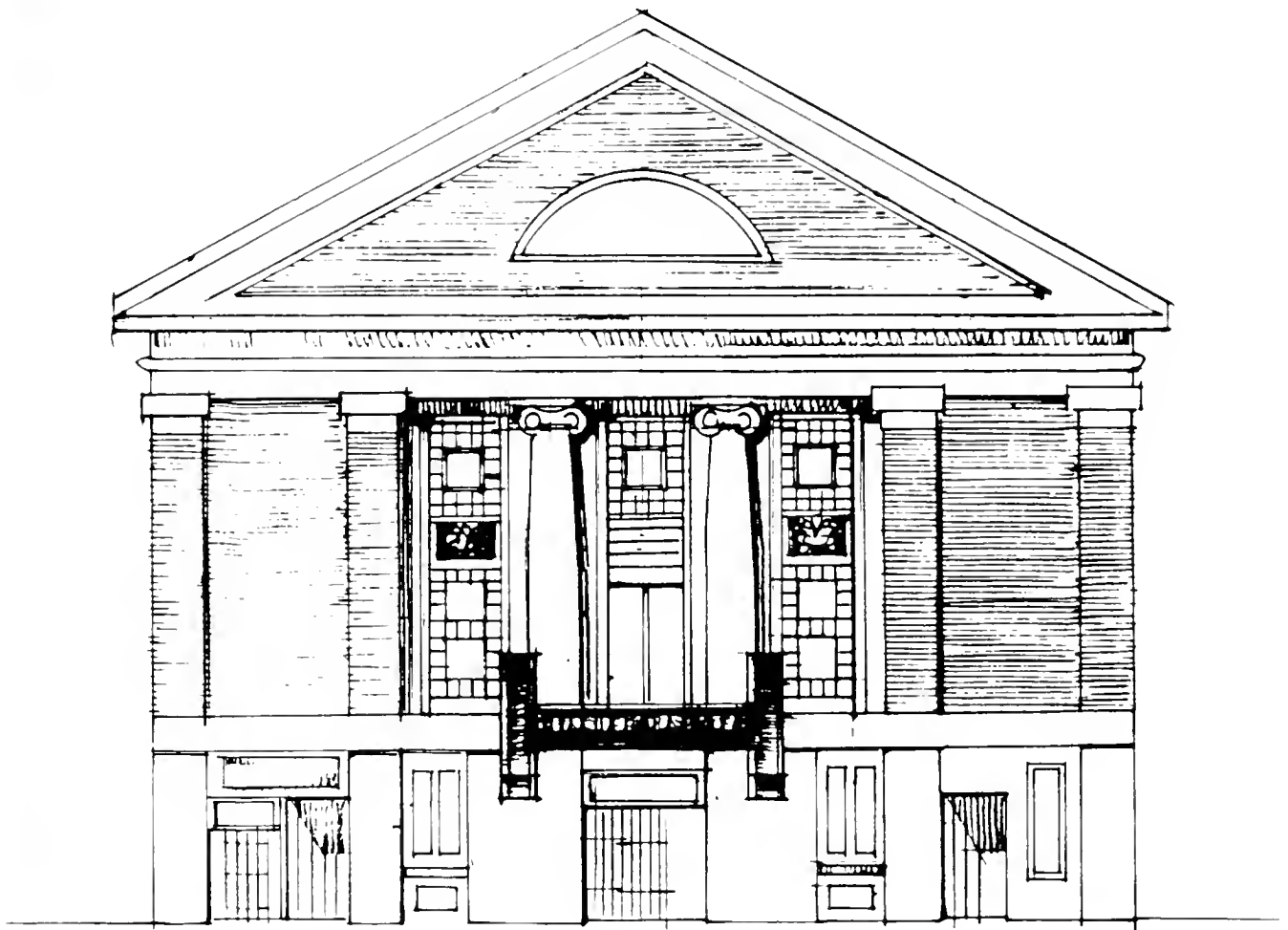
Style: classically-inspired, two-story Palladian-motif window, original 1910 wrought iron, French "Adamesque" interior, and glass marquee

Architect: Hill, James and Whitaker, Thomas M. James, principal architect also designed Union Warren Savings on same street

Originally: theatrical high points have included the first Boston performances of British actors John Gieguld, Maurice Evans, Sir Laurence Olivier, and the 1917 performance by John Barrymore, one of the greatest 19th century American actors.

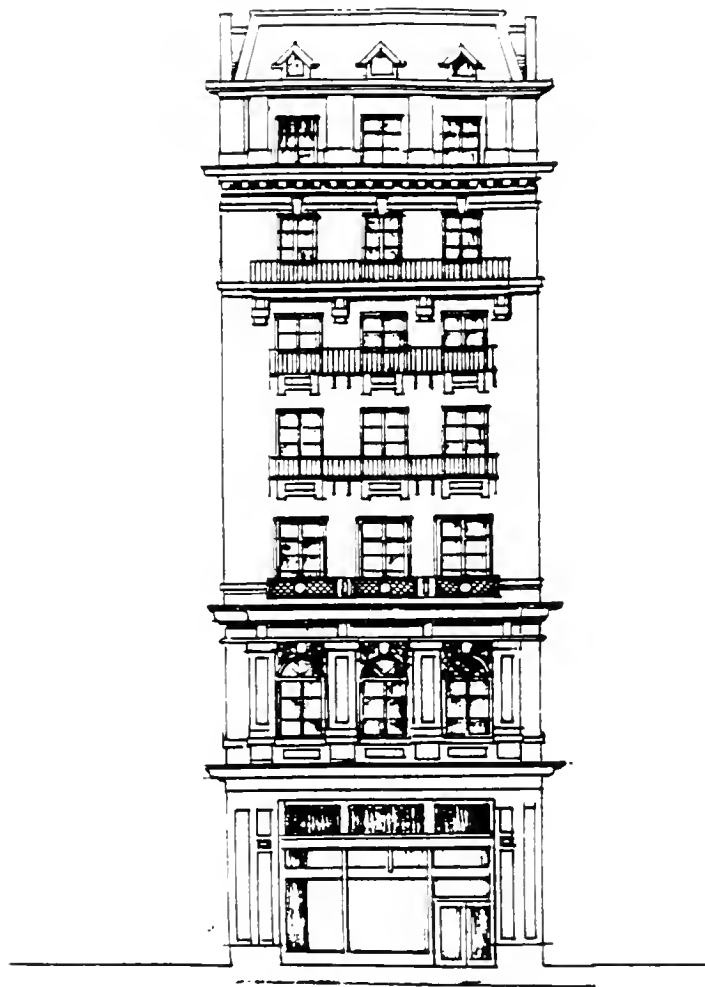
Current status: active commercial theater

Historic rating: Category III, listed in National Register of Historic Places



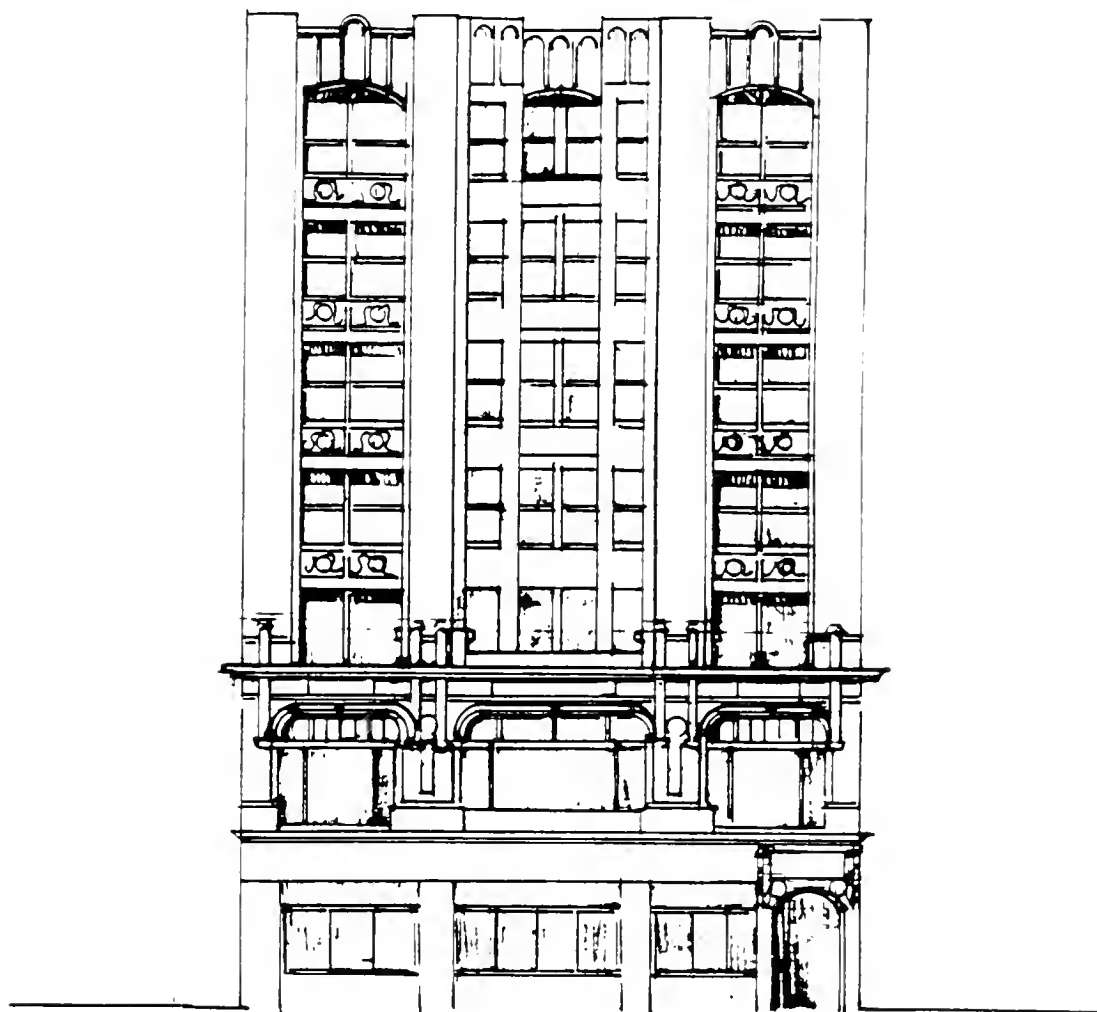
Charles Playhouse
76-78 Warrenton Street
400 seats, 200 seats, 150 seats, built 1838-9

- Style: Greek Revival temple front - red brick
- Architect: Asher Benjamin who also designed Charles Street Meeting House and Old West Church and is famous for his builder's guidebooks which greatly influenced the spread of Federal and Greek Revival architecture throughout New England
- Originally: Fifth Universalist Church, then Hebrew Temple, then Scottish Presbyterian Church
- Current status: three small active theaters - the transformation of church to theater maintained the original facade and interior spaces but little interior detailing remains.
- Historic rating: Category II, listed in National Register of Historic Places.



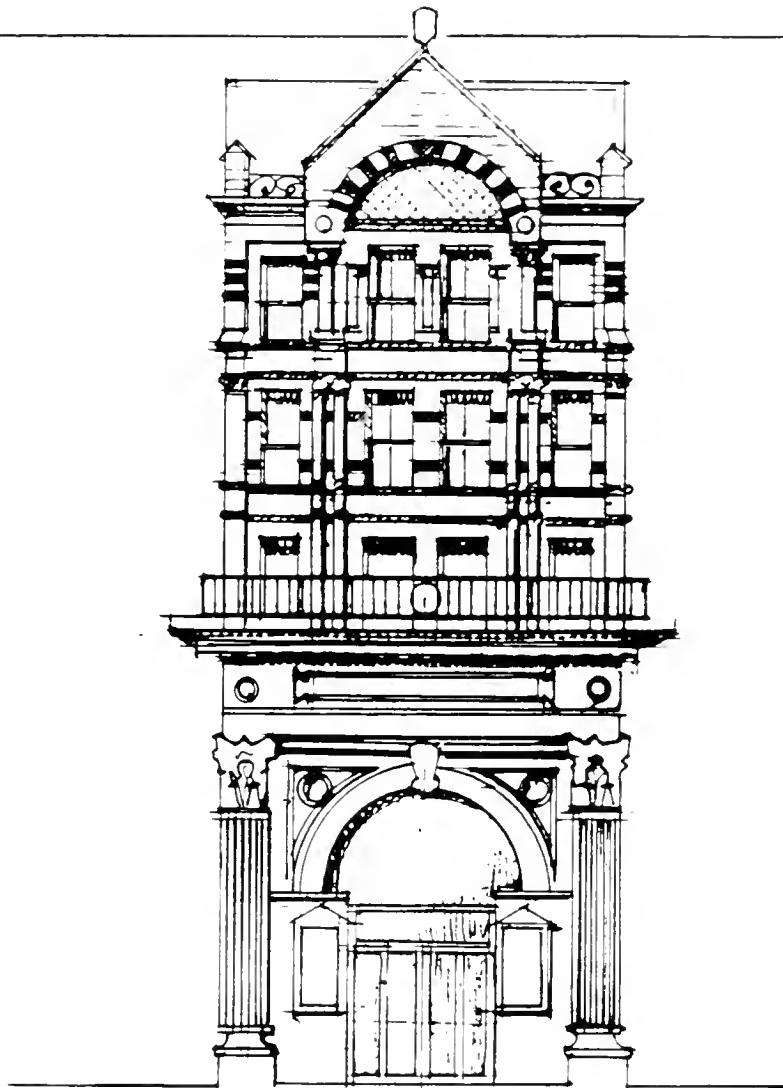
Bigelow-Kennard Building
511-13 Washington Street
Built 1912

Style:	Early Beaux Arts Skyscraper
Architect:	Unknown
Originally:	Bigelow, Kennard & Company jewelry and specialty store
Current Status:	Office; retail
Historic Rating:	Category III; listed on the National Register of Historic Places.



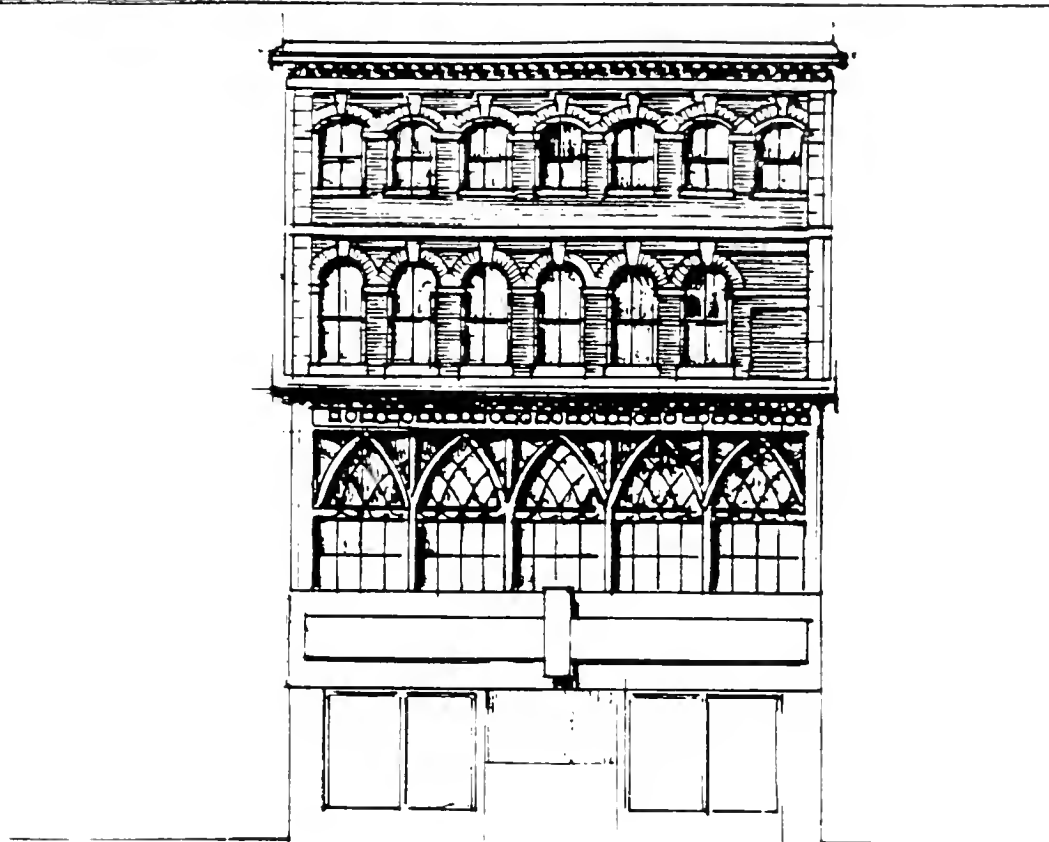
White Building
515-21 Washington Street
Built 1917

Style:	Modern Gothic office building
Architect:	Blackall, Clapp & Whittemore
Originally:	
Current Status:	Office; retail
Historic Rating:	Category IV; listed on the National Register of Historic Places.



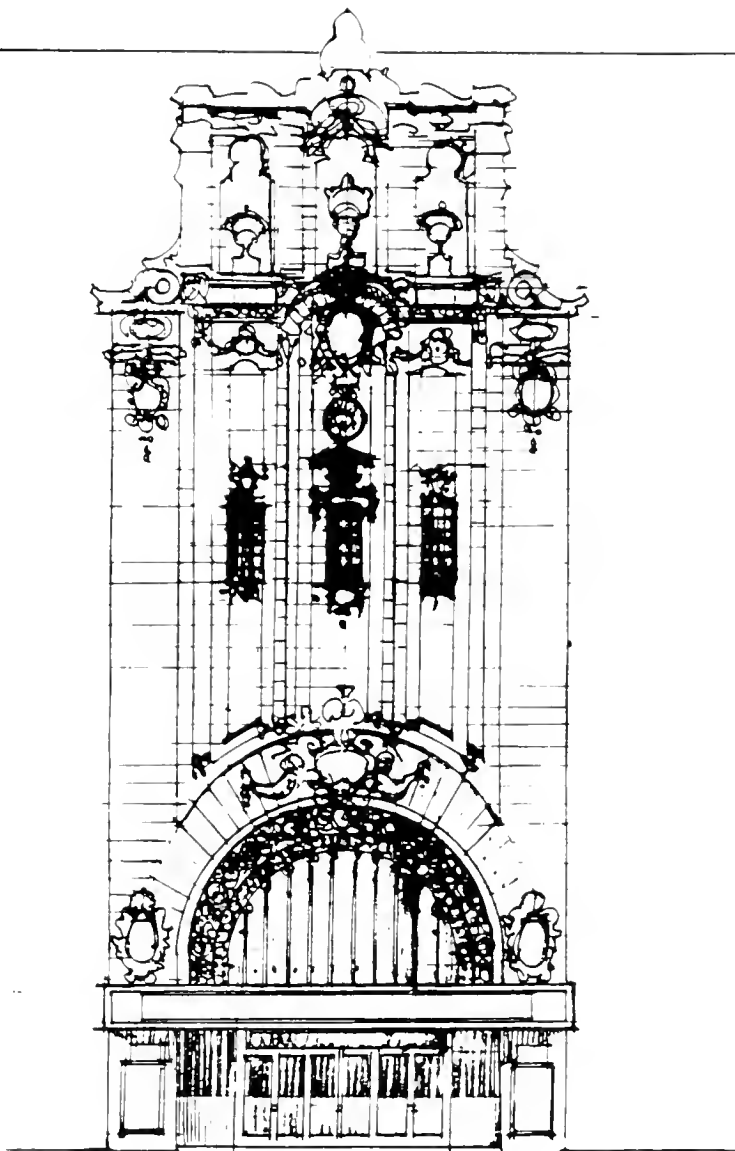
Modern Theater (Dobson Building)
523-527 Washington Street
900 seats, built 1872,
theater 1913

Style:	high Victorian commercial building with 1913 marble classical entrance, sandstone and Vermont marble, "French Renaissance" interior
Architect:	1876 Levi Newcomb and Son, theater: Clarence H. Blackall, Wallace Sabine
Originally:	built as commercial building, in 1913 first Boston movie theater, later used for vaudeville and burlesque
Current status:	vacant
Historic rating:	Category II, listed in National Register of Historic Places.



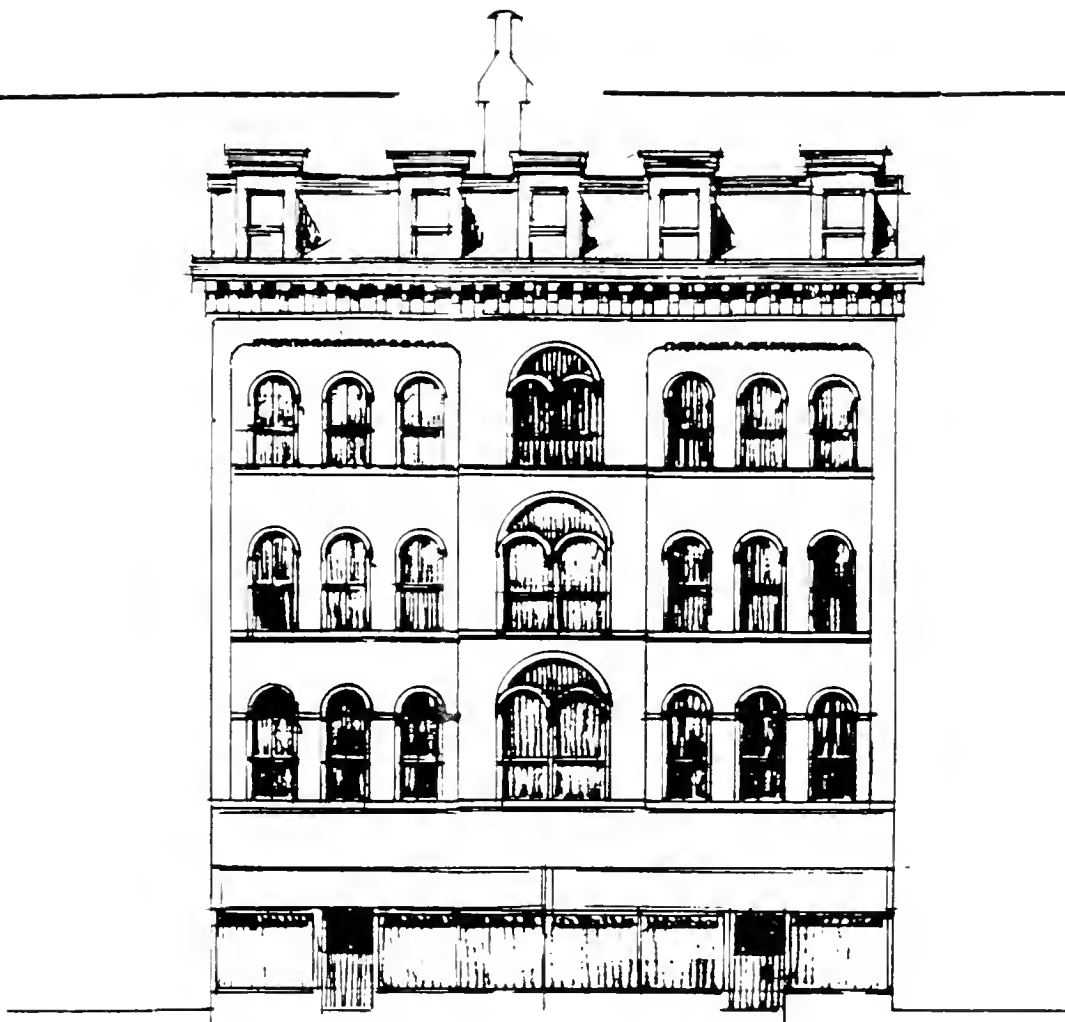
New Adams House Restaurant
531-35 Washington Street
Built c. 1866

Style:	Mansard commercial building
Architect:	Unknown
Originally:	Weed Sewing Machine Company and men's clothing store.
Current Status:	Restaurant
Historic Rating:	Category IV; listed on the National Register of Historic Places.



Opera House (Savoy
B.F. Keith Memorial)
539 Washington Street
3,200 seats, built 1925-28

Style:	narrow street facade - flamboyant terracotta Beaux Arts theatre entrance, Spanish baroque inspiration with garlands, cartouches, allegorical figures, urns, wreaths; French baroque interior
Architect:	Thomas Lamb, nationally prominent theater architect
Originally:	vaudeville and film playhouse to honor B.F. Keith, "father of vaudeville", 1929 to movies (Savoy)
Current status:	Opera House for non-profit Boston Opera Company
Historic rating:	Under study for designation as Boston Landmark; Category II, listed in National Register of Historic Places.



Adams House Annex
543-47 Washington Street
Facade built 1858-60; interior completely remodeled 1881-82.

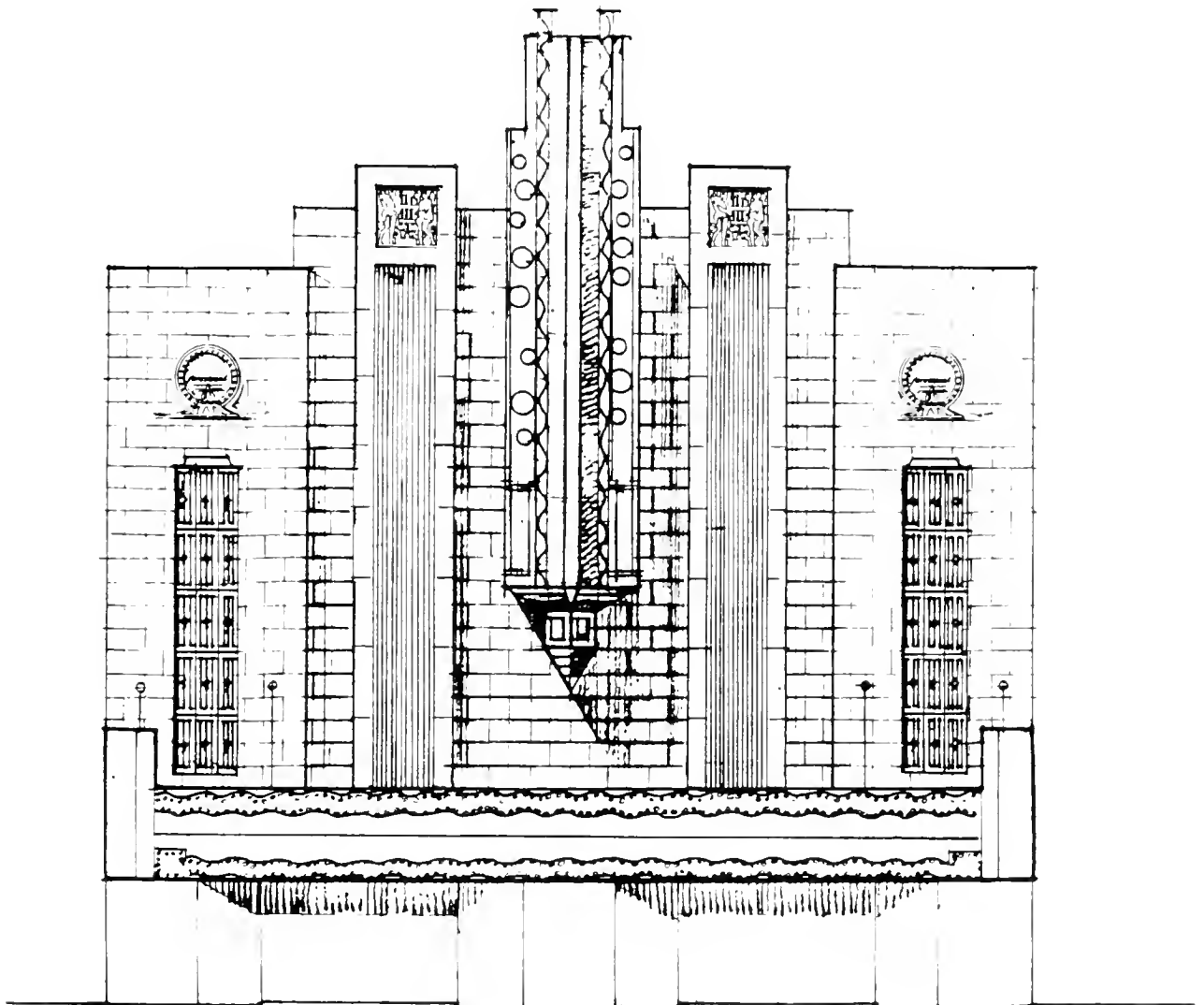
Style: Romanesque inspired, restrained mid-19th century, stone Mansard commercial building.

Architect: Interior by George Wetherall; facade architect unknown.

Originally: Use was twofold - Washington Street entrance to the New Keith Theater (razed) and site of the Bijou Opera House. This site is rich in theatrical history including being the first Boston theater illuminated by electricity.

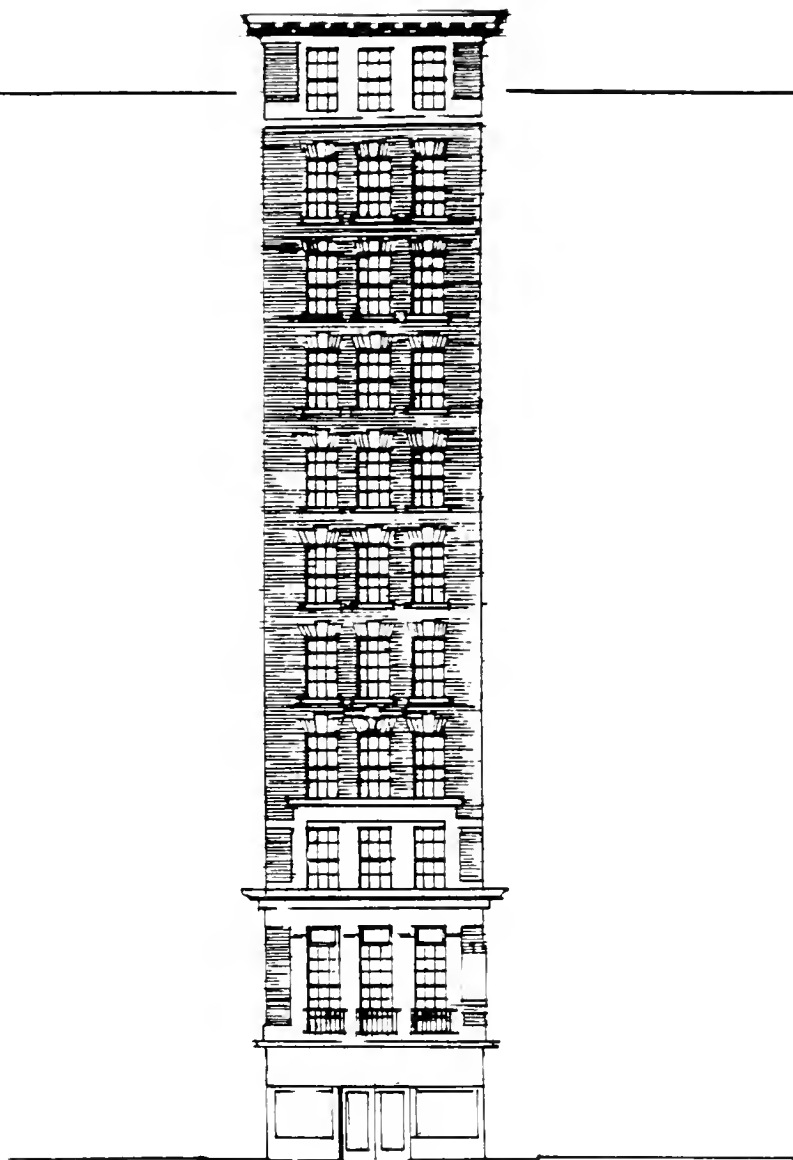
Current Status: Pinball arcade; retail

Historic Rating: Category I; listed on the National Register of Historic Place.



Paramount Theatre
549-563 Washington Street
1,400 seats, built 1930-32

- Style: Moderne theatre facade with Art Deco sign and marquee, cast stone concrete; Art Deco interior
- Architect: Arthur H. Bowditch, also designed Old South Building and Hotel Somerset
- Originally: built exclusively for motion pictures
- Current status: vacant, generally intact, renovation and reuse as dance club is underway
- Historic rating: Designated Boston Landmark; Category II; listed in National Register of Historic Places.



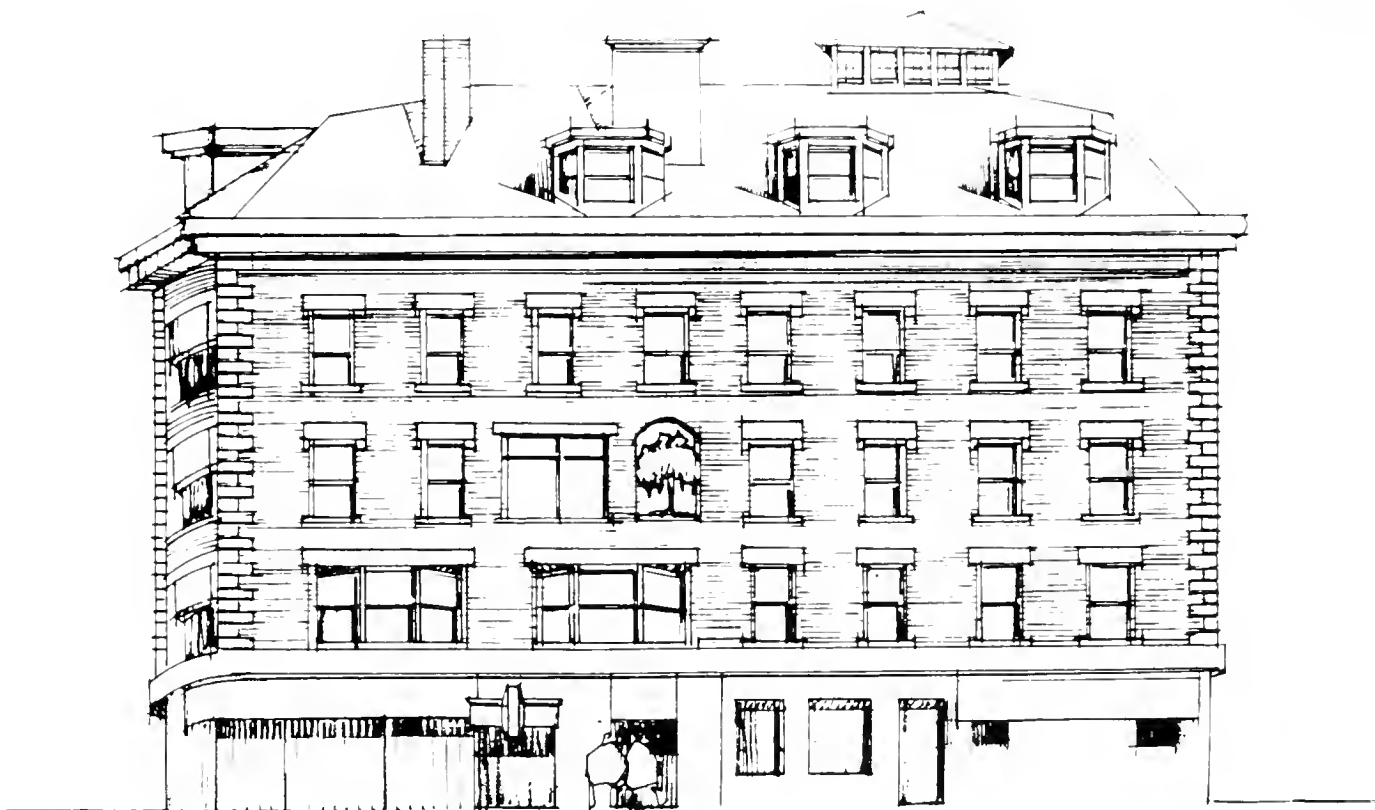
Hotel Avery
589-95 Washington Street
Built 1914

Style:	Eclectic Colonial Revival commercial building
Architect:	Clarence H. Blackall & Hurd & Gore; Blackall, a prominent Boston architect, is well known for his theater architecture and was responsible for designing the Wilbur, Modern, Pilgrim, Publix and Metropolitan theaters.
Originally:	A first class hotel
Current Status:	Vacant
Historic Rating:	Category IV



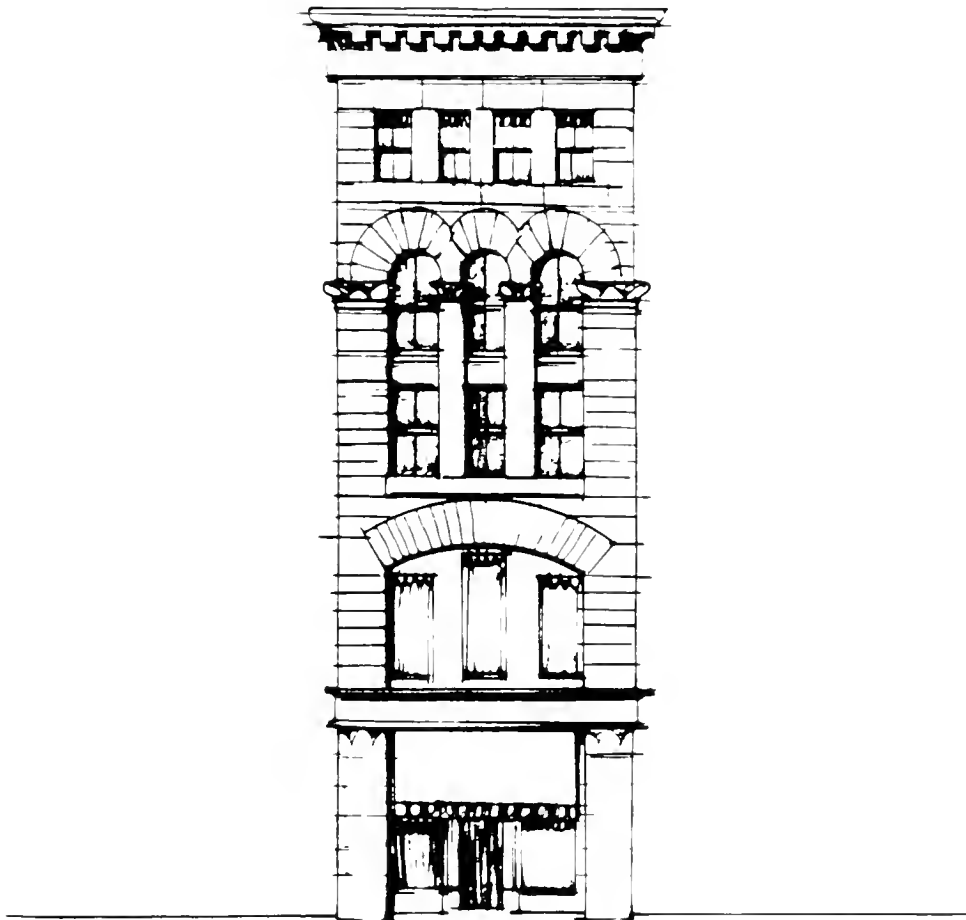
Piano-forte Building
605-11 Washington Street
Built 1875

Style:	Renaissance Revival; modern storefront
Architect:	Unknown
Originally:	Headquarters of the Henry F. Miller Piano-forte establishment, a major Boston piano company known nationwide; it is one of the six remaining cast iron buildings marked on the 1888 Bromley Atlas
Current status:	Retail, second hand store; upper floors vacant
Historic rating:	Category III



Liberty Tree Building
628-636 Washington Street
Built 1850

Style:	19th century commercial bloc, red brick, brownstone trim, carved wooden Liberty Tree plaque set in niche
Architect:	Amos Cotting, Supervisor
Originally:	Built in shops with two upper floor halls - 30'x75' and 40'x80' (Union Hall)
Current Status:	Largely vacant
Historic rating:	Category II; listed in National Register of Historic Places; designated Boston Landmark



Hayden Building
681-683 Washington Street

Style: Romanesque with characteristically Richardsonian features

Architect: H.H. Richardson, eminent architect, one of his few commercial buildings

Current status:

Historic rating: Designated Boston Landmark; Category II, listed in National Register of Historic Places.

ADDRESS 14-40 Beach St. COR.NAME Shoppers Parking Garage
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1925 building permit
sourceARCHITECT H.M. Haven and A.J. Hopkins "
sourceBUILDER not listed on permit
sourceOWNER Henry C. Brookings
original presentPHOTOGRAPHS 2 2/3 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) garageNO. OF STORIES (1st to cornice) 8 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete trim iron/steel/alum.BRIEF DESCRIPTION 9-bay "Tapestry Brick" pier and spandrel commercial building with rising brick and concrete piers, recessed brick spandrals with concrete sill and lintel courses, and geometrical brick non-classical patterns on topmost spandrel.EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor spalling concrete LOT AREA 18,364 sq. feetNOTEWORTHY SITE CHARACTERISTICS Building shaped to follow curve of Beach St.

SIGNIFICANCE (cont'd on reverse)

Example of common early 20th century
utilitarian commercial building type.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity
for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's
records, early maps, etc.) _____

ADDRESS 17-23 Beach St. COR. 1-3 Knapp

NAME _____

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1906building permitsourceARCHITECT Shepley, Rutan & CoolidgesourceBUILDER Horton & HemenwaysourceOWNER P. R & I Realty Corp.
W. B. Weeks/
original presentPHOTOGRAPHS 9 4/4, 8 4/1, 4/2 .79Ward 3, Parcel 4948 UTM# 19/330140/4690600
(Beach/Knapp Ref.#)TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential Prob. One store listed on permitlight manufacturingNO. OF STORIES (1st to cornice) 8 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
limestone trimBRIEF DESCRIPTION 4 X 3 bay Commercial Style building. Two-level cast iron storefront with original pilasters, original wooden doors at #23 Beach. 3 Knapp. Upper stories feature wide brick piers and cast metal triple window units with double hung sash. Stringcourse divides 7th from top story, which is ornamented by 28 cast iron brackets, bold and exaggerated in size. Original cornice has been removed.EXTERIOR ALTERATION minor moderate drastic storefront alterations and
removal of corniceCONDITION good fair poor LOT AREA 2.962 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site, forms visual unit with 17-23 Beach because of similarity of style and materialsSIGNIFICANCE (cont'd on reverse) The building
is significant as one of the best theatre
examples of the utilitarian brick "loft"
designed by the prominent Boston firm
of Shepley, Rutan & Coolidge.

(over)

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The structure is notable for its graceful proportions and largely intact detailing including a cast iron storefront and flamboyant iron brackets at the top story. It is an excellent example of the turn-of-the-century American utilitarian commercial building which avoids commonplace references to past styles and instead succeeds in its simplicity.

Shepley, Rutan and Coolidge, successor firm to H.H. Richardson, also designed the nearby loft building at 9-23 Knapp (1889) as well as better known works such as the Ames Building (1892), South Station and Back Bay Stations (1900), Stillman Infirmary at Harvard, Brown University Library, and Harvard Medical School.¹

#17-23 Beach was built for Warren P. Weeks (b. 1858), a real estate and insurance broker who specialized in Boston business property.²

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects, p. 136
2. Herndon, Men of Today, Boston, 1892.

ADDRESS 25-29 Beach St. COR.

NAME _____

present

original

MAP No. 24N/12ESUB AREA TheatreDATE 1885building permit 4/30/1885

source

ARCHITECT Wait and Cutter

"

source

BUILDER J.S. Jacobs

"

source

OWNER Wait & Cutter, Trus.King Wah Inc.for Andrew G. Weeks/

original

present

PHOTOGRAPHS 9 4/5, 8 4/2 .79Ward 3. Parcel # 4949 UTM# 19/330140/4690600TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) light manufacturing, two storesNO. OF STORIES (1st to cornice) 6 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (red) stone brownstone concrete iron/steel/alum.

BRIEF DESCRIPTION 19th century Commercial Style structure. Cast iron storefront (now heavily altered). Levels 2-4 divided by brick piers into 3 bays of 2 windows each, horizontally divided with recessed brick spandrels and brownstone sill and lintel courses & terminated by stone band. Levels 5-6 are 6 bays wide, with segmental-arched windows at top story, followed by brick corbelling. Cornice removed.

EXTERIOR ALTERATION minor moderate drastic (storefronts remodelled, cornice removed, some windows blocked)CONDITION good fair poor _____ LOT AREA 4122 sq. feetNOTEWORTHY SITE CHARACTERISTICS Forms visual unit with 17-23 Beach because of similarity of style and materials. Shares rear wall with 9-23 Knapp St, also erected by Andrew G. Weeks

SIGNIFICANCE (cont'd on reverse) _____

Fine example of late 19th century Commercial Style, well-proportioned and intact except for storefronts and cornice.

(Map)

Designed by Boston firm of Wait and

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Cutter, who also designed numerous schools, churches, state armories and county courthouses in Eastern, Mass. and New England during the later years of the 19th century. The partners were Robert T. P. Wait (1846-1898) and Olin Cutter.¹

The building was constructed for Andrew G. Weeks, partner in Weeks & Potter, a large and prosperous wholesale drug firm, established 1849, which served as an importer and wholesaler of drugs, chemicals and essential oils and was located at 360 Washington.³

The building permit indicates that the building was used for light manufacturing, with two stores (presumably located on the ground floor). In the late 1880's, 27 Beach was occupied by the printing firm of Cripples, Wilson & Co. In 1894 at least one wholesale clothing dealer, Peter Lozoroski, occupied the building. In the 1930's and 40's it was occupied by clothing-related enterprises.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" District.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects, p. 623 (N.B. Withey lists the 2nd partner as Amos Cutting; however, city directories make it clear that the firm was Wait and Cutter)
2. Herndon, Men of Today, Boston, 1892.
3. Boston, Metropolis of New England, (N.Y. 1889) p. 121.

ADDRESS 1-2 Boylston Pl.COR.

(NRD/C) June. 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

in 1920-21 on the site of two early ^{19th c.} houses (#1 & #2 Boylston Pl)² as a rear addition to #130-132 Boylston Street, to be used as the Seville Restaurant, part of a chain of restaurants and luncheonettes owned by the Ginter Company. The company opened the Seville in 1921 as their sixth restaurant, specializing, like the others, in "tasteful food, pleasant surroundings and low prices."¹ The main restaurant entrance was at #130 Boylston, with the rear addition.. on Boylston Place serving as a kitchen on the ground level and dining room or function room on the second floor where the theatre is today. Chestnut paneling and a bandstand were uncovered there during construction of the theatre space. The restaurant, later called El Sevilla, continued in operation until 1939. The company also had offices in #130-132 Boylston (called The Ginter Building during the 1930's) and may have used the upper floors of #1-2 Boylston Place for additional office space.

Evidence for the construction date includes permits, which prior to the 1920's describe the previous pitched, slate roofed building; and structural evidence including steel girders used in construction and the fact that #1-2 Boylston Place and #130 Boylston St. shared the same heating plant and were connected on all floors.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Renovated in 1975 as a theatre for the Boston Repertory Company (Wm. Grindering, architect) * Seats 285.

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. City Directory, 1926 (advertisement, page 3)
2. Photograph of the houses previously on the site appears in Whitehill's The Neighborhood of the Tavern Club, (Bostonian Society 1971)

* prior to this renovation, the building was used by Ace Recording Studios

ADDRESS 3 Boylston Pl. COR.NAME Ancient Landmark Bldg.
present original I.O.O.F.MAP No. 24N/12E SUB AREA TheatreDATE 1988 City Directories
source (no permit)ARCHITECT _____
sourceBUILDER _____ source _____ Inc.
Independent Order Mansfield Realty Co.
OWNER of Odd Fellows / 144 Boylston St.
original presentPHOTOGRAPHS 7 6/3, 6/2, 11a 2/2 .79.Ward 5, Parcel # 37 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Odd Fellows HallNO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION 2-bay Queen Anne/Romanesque Revival facade. Intact ground level featuring 2 semi-circular arches bisected by cast iron pilasters, with small-paned windows lining the tympanums, 2 entrance doors within left arch, cast iron capitals at arch imposts. Above, 2-story pressed copper polygonal bays at level 2-3, two triple window arcades at level 4 followed by corbel cornice and "Ancient Landmark Building" inscription
EXTERIOR ALTERATION minor moderate drastic carved in stone parapet.CONDITION good fair poor _____ LOT AREA 1950 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of ensemble of 19th century brick buildings along west side of this narrow dead-end alley.SIGNIFICANCE (cont'd on reverse) The Ancient Landmark Lodge is significant for its whimsical design, a Queen Anne/Romanesque combination unique in the theatre area and exceptionally well-preserved. and for

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	<u>X</u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

its historical associations as the home of the Ancient Landmark Lodge, Independent Order of Odd Fellows (I.O.O.F.)

The Odd Fellows, sometimes termed the "poor man's Masonry" is a secret society founded in 1812 for the purpose of providing relief for fellow members in distress. The first Boston lodge was established in 1820; by 1888 the Ancient Landmark was one of about fifty I.O.O.F. lodges. The chapter met at the Elks Hall on Hayward Place until 1888, presumably the completion date of their new hall at 3 Boylston Place.

In the 1920's the building was used as a restaurant called Nan's Kitchen Too.

The building is presently used for classes at the Mansfield Beauty Academy and is entered through 144 Boylston St.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston City Directories
2. Wm. Whelen, Handbook of Secret Organizations, 1969, p. 117.

ADDRESS 4 Boylston Pl. COR.NAME Tavern Club (since 1887)
present originalMAP No. 24N/12E SUB AREA TheatreDATE c. 1820 style, Deeds 7
source (see significant section)ARCHITECT _____
sourceBUILDER _____
sourceOWNER Beza Tucker/ The Tavern Club
original present 31 Milk StreetPHOTOGRAPHS 7 6/1 .79

Ward 5, Parcel #38 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus _____
(asphaltROOF gable across roof cupola - dormers noneMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 3-bay late Federal row house of Flemish bond brick with offset right recessed arched entrance, elliptical fanlight and sidelights, one wide first floor window with Gothic-inspired lintel, rectangular stone lintels at level 2, splayed stone lintels at level 3, brick block cornice, offset left exterior chimney.

EXTERIOR ALTERATION minor moderate drastic first floor window openingCONDITION good fair poor _____ LOT AREA 1890 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of ensemble of 19th c. brick buildings
along west side of dead-end alley in "Piano Row" District.

(Map)

SIGNIFICANCE (cont'd on reverse) The building is significant as one of the earliest and best preserved Federal residences in the area and as the home from 1887 to the present of the Tavern Club, a venerable Boston luncheon and dining club.The Tavern Club was organized in 1884 as an inexpensive place for artists, musicians, authors and professional men to dine, with membership limited to 100. Members had to have attained an honored position in arts and sciences or be a "proper Bostonian" in the

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

strictest social meaning of the phrase, with most members qualifying on both counts. Presidents in the early years included William Dean Howells, Charles Elliot Norton, Col. Henry Lee and Henry Lee Higginson, and guests included Oliver Wendell Holmes, Mark Twain and Archibald MacLeish.⁶

The eclectic English pub/Colonial interior with its cozy, genteel atmosphere features dining rooms, sleeping accommodations and a small theatre for annual club productions. Some Federal detailing survives including the elliptical fanlight and circular staircase. The adjacent Italianate townhouses at #5 and #6 were annexed in 1914 and 1920 respectively. Because of the strong force of tradition, electric lights were not installed until the mid-20th century.¹ The club was carefully restored after a fire in 1956.

Before moving to 4 Boylston Place, the Tavern Club had rooms at the corner of Boylston and Park Square.⁵ The club mascot is the bear.

The original owner of #4 Boylston was Beza Tucker, a well-to-do Boston merchant and Cambridge resident who rented the house to Peter Coffin, a commission merchant. Tucker owned a number of parcels in the area including 1&2 Boylston Pl and 130 and 144 Boylston St. Tucker died in May, 1820 and his will describes the house as "the most southern new brick dwelling house recently erected by me on a court leading from Boylston St. in said Boston lately occupied by Peter Coffin." Assuming Tucker made the will the year he died,⁸ the house would appear to date

Preservation Consideration (accessibility, re-use possibilities, capacity (cont below* for public use and enjoyment, protection, utilities, context).

National Register: Part of suggested "Piano Row" District

*Significance, cont.) from 1819 or 1820. Tucker bequeathed the house to the Am. Education Society⁷, also known as the American Society for Educating Pious Youth for Gospel Ministry, a nationwide assoc. formed in 1815. The Society sold the house in 1834 to Martha Adams, wife of Rev. Nehemiah,⁷ and the couple lived there

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Traveler, 10/5/1956
2. King's How to See Boston, 1895, p. 130
3. Bacon's Dictionary of Boston, 1886, p. 393
4. Richard Herndon, Boston of Today p.104 (1892)
5. Walter Whitehill, In the Neighborhood of the Tavern Club, 1630-1971, (Boston 1971)
6. Tavern Club 50th anniversary publication
7. Suffolk County Courthouse, Deed Book 381 p. 1. A portion of Tucker's will is recorded in the deed book along with the transfer of the property from the Am. Educ. Society to Martha Adams in 1834.
8. Tucker's will is not on file at either the Suffolk or Middlesex Court-houses, therefore the date of the will cannot be definitely determined

ADDRESS 5-6 Boylston Pl COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1844 Suffolk County Deeds¹
sourceARCHITECT none
sourceBUILDER Henry Hilt Deeds¹#5 Thos Rayner source
OWNER #6 Henry Hilt / Tavern Club (see #4)
31 Milk St.
original presentPHOTOGRAPHS 7 5/6 .79Ward 5, Parcel # 39 & 41 UTM#19/329900/
4690740TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus 1/2ROOF gable across (slate) cupola - dormers 2 at #6, 1 at #5
(flat-roofed wooden
dormers w/slate sideMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(common bond) *

BRIEF DESCRIPTION Symmetrical 6-bay Italianate double house with lingering Greek Revival features. Offset left and right recessed entrances with transom and sidelights, 2 bracketed wooden polygonal oriel windows at level 2 (bays 2 & 5), 6/9 windows at level 2 and 6/6 at level 3, rectangular stone sills and lintels, brick block cornice, center chimney in front of ridge.

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 2588 sq. feet
(#5 is 1300 and #6 is 1288)

NOTEWORTHY SITE CHARACTERISTICS Last building in ensemble of 19th century brick buildings along west side of narrow alley. To right of #5 is a carriage passageway with a 2-story stucco bldg above linking the Tavern Club at #4

SIGNIFICANCE (cont'd on reverse)

The significance of 5-6 Boylston lies in
its intact quality as a transitional

Greek Revival/Italianate double house,

the only example in the area of residential
architecture from the mid-1840's.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The double house was built by Henry Hilt, housewright, and was completed by April, 1844. The land belonged to Thomas L. Rayner, who then sold Hilt the house and land at #6 for \$2,250.¹

Over the years the building was used for a time by Geo. P. Raymond Co, a historical and theatrical costume supplier. Both buildings are now part of the Tavern Club (see form on #4 Boylston Place) #5 was purchased by the Club in 1914 and #6 in 1920.

*Both Raynor & Hilt lived in the area but not in these houses, which were presumably rented

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, Deed Book 529, page 177. April, 1844.
2. SPNEA files, Boylston Place

NR Ind. # TH-60

651-657 Washington

ADDRESS 2-22 Boylston St. Boylston Sq. (alley)NAME Boylston Building (same) *Market Assoc.*

present

original

MAP No. 24N/12ESUB AREA TheatreDATE 1887

Building Permit

source

ARCHITECT Carl Fehmer

source

BUILDER Woodbury & Leighton

source

OWNER Boylston
Market Assoc/

Century Building Trust

original

present

PHOTOGRAPHS 93/1-79Ward 3. Parcel # 4908 UTM#19/330040/4690690
(Ind. Ref. #)

TYPE (residential) single double row 2-fam. 3-deck ten apt.

non-residential mercantile and manufacturingNO. OF STORIES (1st to cornice) 6

plus

ROOF flat

cupola

dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone sandstone concrete iron/steel/alum.

BRIEF DESCRIPTION Freestanding Nova Scotia sandstone proto-Commercial Style design with Renaissance and Romanesque detailing, with 7 structural bays on Boylston (188 ft) and 3 on Washington (82 ft.). Iron post and beam storefronts largely obscured, 2nd floor paired recessed round-arched windows; 3rd fl. rectangular windows with plain molded architraves; 2-story arches at level 4-5 in groups of 2-3, heavy cornice followed by 6th fl.

EXTERIOR ALTERATION minor - moderate drastic arcade & plain cornice
(storefronts obscured)CONDITION good fair poor LOT AREA 15,390 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Freestanding building in prominent corner location enhanced by recent construction of plaza in front. Stone veneer on Washington and Boylston elevations only. Across from Liberty Tree Block.

(Map)

SIGNIFICANCE (cont'd on reverse) The Boylston Building is significant as a distinguished design by a notable Boston architect, as an important example of the transition from traditional load-bearing masonry construction to the commercial style skeleton-framed building pioneered by the Chicago School, as an important urban design element, and, historically, as the late 19th c. replacement for Bulfinch's Boylston Market, which occupied the same site from 1810 until construction of the present structure.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	<u>x</u>	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Architect Carl Fenner (1835-?) was born and educated in Germany, began practice in Boston in 1870, and was responsible for a number of downtown commercial buildings and Back Bay residences, most notably the Governor Ames Mansion at Commonwealth and Mass. Ave. His design for the Boylston Bldg. includes features of the emergent Chicago commercial style but has its roots in the eclectic, ornamental masonry building tradition and displays some wariness of the new construction methods in its use of load-bearing walls on the alley facade.¹

The building was built for the Boylston Market Association, which had been formed in the early 19th century to construct the Bulfinch-designed Boylston Market, one of the city's three major trading centers, formerly on the same site. The new building replaced the 1810 Federal structure and was intended to serve retail uses on the ground floor with office or wholesale space above. At the turn-of-the-century the building was occupied by numerous wholesale clothing dealers.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context).

Designated a Boston City Landmark, 1977

Recommended for Individual National Register Listing

Present Status: Building is occupied on the ground floor by adult entertainment and other uses and is vacant above. Its significant location, condition and Landmark status make it a clear candidate for adaptive re-use.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1) Report of the Boston Landmarks Commission on the Potential Designation of the Boylston Building as a Landmark (dated 11/30/1977)

(NRI)



25-39

ADDRESS Boylston St. COR. Bumstead CourtNAME Electric
/Boston Edison Illuminating Co
present originalMAP No. 24N/12E SUB AREA Theatre

#33-39 1906 permit 4/3/1906

DATE #23-27 1922 permit 8/6/1922

source

1906-Winslow & Bigelow (permit)

ARCHITECT 1922-Bigelow & Wadsworth (permit)

source

1906-Whidden & Co (permit)

BUILDER 1922-Geo.B.H. Macomber (permit)

Edison source

OWNER Electric Illuminating
Company
original presentPHOTOGRAPHS 2 4/4, 9 4/6 '79

TYPE (residential) single double row 2-fam. 3-deck ten apt.

(non-residential) Boston Edison headquartersNO. OF STORIES (1st to cornice) 10 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (stone) limestone concrete iron/steel/alum.

BRIEF DESCRIPTION 7-bay early skyscraper with Beaux Arts detailing. Bldg is asymmetrical, designed with center and one flanking side section. First floor heavily altered, second floor features banded rustication, stone balcony between 2nd & 3rd stories supported on heavy console brackets, cartouche over entrance with mosaic "Edison" inscription, copper torches set in niches at 3rd story, stone bracketed cornice.

EXTERIOR ALTERATION minor (moderate) drastic heavily altered storefrontCONDITION (good) fair poor LOT AREA 6700 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse) NotableBeaux Arts skyscraper by well-known Boston
architectural firm, solidly constructed and
well-preserved.

(Map)

The building contributes to the street-

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

cape Significance (include explanation of themes checked above)
but is flawed as a composition because it was built in two stages rather than conceived as a single unit. Because of the rigid rules of symmetry which characterize Beaux Art classicism, the resulting structure appears lopsided, as if a west section were missing.

The main part of the building, #33-39, was constructed in 1906-7 by Winslow and Bigelow, the partnership which handled all Edison Illuminating Company construction as well as the design of many large Boston commercial buildings including the Walker Building addition, Oliver Ditson Building (150 Tremont), Board of Trade Building and South Terminal. The addition at #23-27 was done in 1922 by the successor firm of Bigelow & Wadsworth and involved a careful match of style and building materials.

The building continued in use as Boston Edison offices through the 1950's, when it was sold and converted to stores and offices.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Good candidate for adaptive re-use

At edge of "Piano Row" district, could be included in future expanded boundaries of that district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 36-46 Boylston COR.

NAME _____

present

original

MAP No. 24N/12E SUB AREA TheatreDATE 1941 building permit
sourceARCHITECT G. Jacobs "
sourceBUILDER Etcoff Construction Co. "
sourceOWNER Spokane Girard /
original presentPHOTOGRAPHS 10 5/4 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 2 plus _____ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION non-descript modern curtain wall buildingEXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 3976 sq. feetNOTEWORTHY SITE CHARACTERISTICS Stands between two landmark buildings,
the Y.M.C.U. and Boylston Building

SIGNIFICANCE (cont'd on reverse)

Does not contribute architecturally.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context).

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

TH- CBD 501

BOSTON LANDMARKS COMMISSION

Building Information Form Form No. _____ Area CBD

NR Ind.# TH-61ADDRESS 48 Boylston St COR Tamworth St.NAME Boston Young Men's Christian Union - same
present originalMAP No. 24N/12E SUB AREA Theatre DistrictDATE 1875 - Bradlee Drawings - Athenaeum
sourceARCHITECT N.J. Bradlee " "
WT Winslow sourceBUILDER Morton & Chesley
sourceOWNER B.Y.M.C.U. same
original present

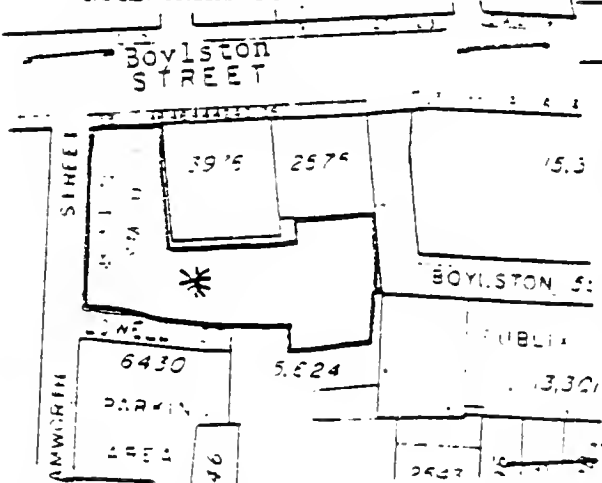
PHOTOGRAPHS _____

Ward 3, Parcel 4893, UTM# 19/329940/4690700
(Ind. Ref. #)TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 5 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stone asphalt asbestos alum/vinyl
(Other) (brick) (stone-granite;) concrete iron/steel/alum.
(for facade sandstone)

BRIEF DESCRIPTION

L-shaped institutional structure in High Victorian Gothic style;
two-part facade with main 3-bay mass with ground floor storefront
and side dock tower and ground floor entry that projects slightly
from facade plane. Highly decorative and polychrome elevation.EXTERIOR ALTERATION minor (moderate) drastic clock tower removed 1927CONDITION good fair poor _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse) The Union was
founded in 1851 by Harvard students as a
biblical christian literature discussion
group and evolved into a fellowship institu-
tion; especially for youths in pursuit of
careers who flocked to the cities in the
later 19th century. They occupied several
structures before building the Boylston St.
structure. The site was chosen for its

NRI

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	x	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	x
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

central location and proximity to many residential neighborhoods, and the building contained retail ground floor space (initially leased to a bank), an auditorium, library, gymnasium, social and game rooms, and Union offices. Bradlee & Winslow were selected as architects, an obvious choice because Bradlee himself was a life member and brother of a founder. The building is architecturally significant as the most accomplished example in the High Victorian Gothic style remaining in the Central Business District. Bradlee's firm designed hundreds of structures, many in the CBD; however, few remain there. The BYMCU originally formed a cluster with the 1867 Masonic Temple and Boylston Hotel, both in the High Victorian Gothic style. The style's popularity as well, perhaps, as its ecclesiastical overtones, befitted the image of a Christian service, fellowship-oriented institution for young middle class workingmen. The Union remains as one of a dozen remaining High Victorian Gothic structures and one of very few built for non-commercial uses.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated a Landmark by Boston Landmarks Commission.
Accessibility remains due to continued historic use; open to membership which essentially is public.

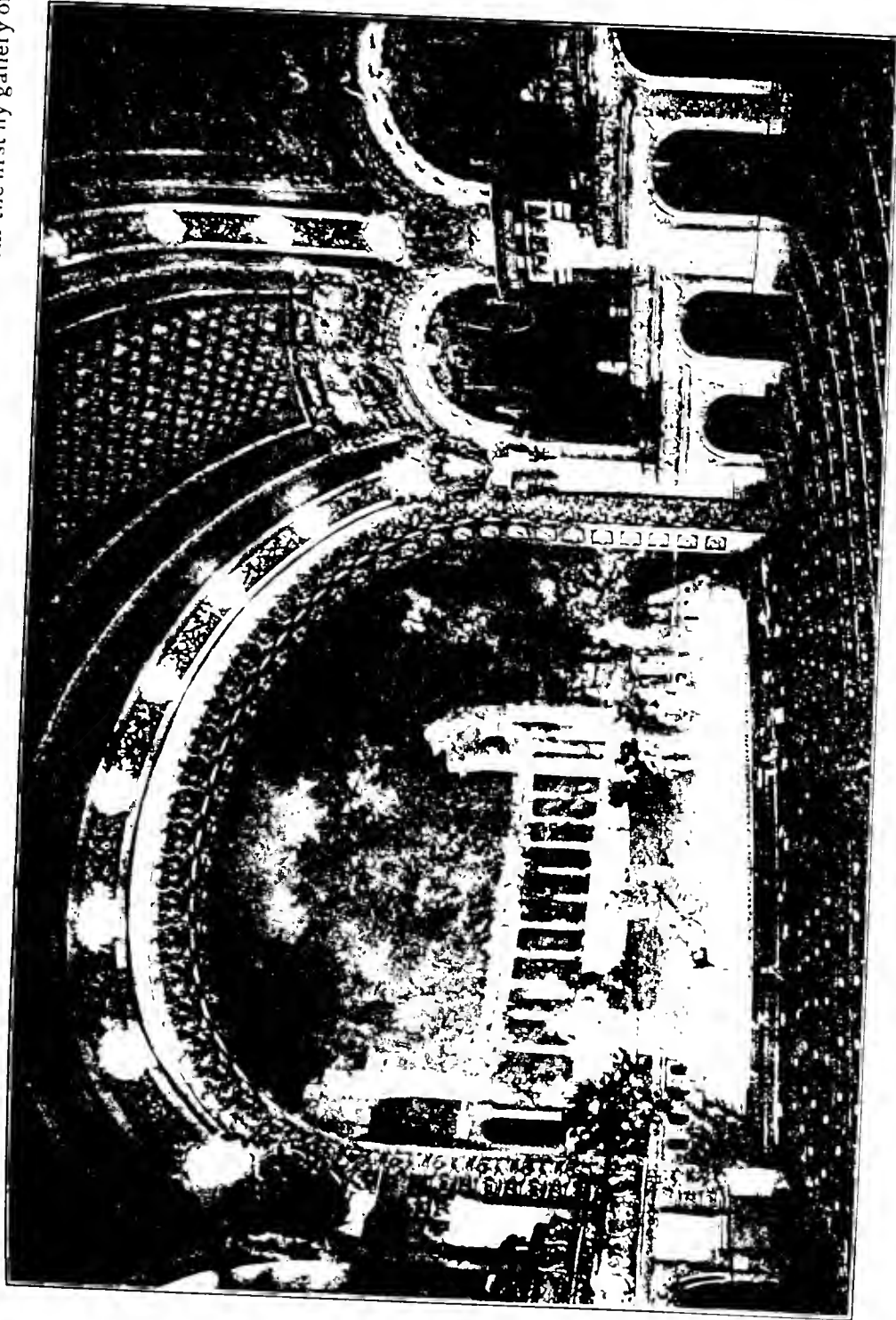
Recommended for National Register listing (individual)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BYMCU Study Report, Boston Landmarks Commission, 10/27/77.

vious one, and above all, the reluctance of the theatrical profession to accept so glaring an innovation as the omission of footlights and the diminution of grease

traces over these intermediate spaces are rows of footlights suspended from the gridiron in such manner that they can be raised or lowered, the cables supplying the wires being suspended either from the first fly gallery or,



MAJESTIC THEATER, BOSTON, SHOWING INTERIOR LIGHTING.

paint and powder will undoubtedly long stand in the way of a rational stage lighting.

In order to understand the system of stage lighting, reference must be had to a typical stage plan and section. The footlights are carried across the front of the apron, the lamps being set at a slight angle, as shown by the detail. For a 40-foot curtain opening a good allowance would be to put in 48 white lights, or lamps with clear glass globes, 48 reds and 48 blues, making all the lamps of 32 candle power. The detail shows a typical construction of the footlight trough and hood, both of which are lined with tin and painted with white asbestos paint, this material giving a softer reflection than

better, from the gridiron itself. These rows of lights are called borders, or border lights, and contain the same number of 32-candle-power lamps that are put in the footlights. The footlights, however, are arranged so as to leave a free space of not less than two feet at each end of the apron while the border lights are made the full width of the curtain opening. In some entrances the whole frame of the border is suspended in such manner that it can be tilted one way or the other so as to throw the reflections either straight to the rear or more downward. The inner surface of the reflector enclosing the border lights is painted with asbestos paint.



(NRD/C) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Blois, a handsome library with 4000 well-chosen volumes, a view over the Common and a telephone in every room; R from \$2 (without bath) or \$3 (with bath), meals a la carte."² The first proprietors of the hotel, J. R. Whipple & Co, also managed the Young's Hotel and the Parker House.³

The architects, Walter T. Winslow (1843-1909) and George H. Wetherell (1854-1930) were responsible for many large Boston commercial buildings during their ten years of partnership, 1888-1898, including the Steinert, Walker, Pray, and S. S. White Dentil Co. Buildings in the theatre area, as well as Shreve, Crump and Low's Tremont and West St. store, the Parker House Annex, and the Jewelers, Converse and Jordan Buildings. Both architects were native Bostonians who studied abroad and trained under Nathaniel J. Bradlee. Winslow served as a junior partner with Bradlee until the latter's death in 1888.⁴

After a quarter of a century as a first class hotel, the Touraine gradually slipped in stature and closed in the late 1960's, reopening as apartments.

The Touraine was built on the site of the High Victorian Gothic Hotel Boylston by W.T.Sears, one of the city's earliest apartment hotels, owned by Charles Francis Adams. The Hotel Boylston was erected on the site of the mansion house of Pres. John Quincy Adams.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Nominated for National Register as part of "Piano Row" District

* 140 Boylston St.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. For a discussion of the Jacobethan style characteristics, see Whiffin, Am. Architecture Since 1780 (MIT Press 1969) p. 178-181
2. Walter Muir Whitehill, "The Neighborhood of the Tavern Club" Bostonian Society, 1971. Quote is from 1899 United States guide by Karl Baedeker.
3. Boston City Directory, 1900
4. Withey, Biographical Dictionary of Am. Architects
5. Am. Arch. & Bldg News, 10/23/1897, vol. 58, p. 35 (illus & caption)
6. Brickbuilder Feb. 1899, vol. 8, p. 38. Jan 1903, vol. 12, p. 30 (plan)
7. Architectural Club Yearbook, 1897, p. 131
8. Boston Globe 7/20/1978 (recent history of the hotel)
9. Photo of 1st floor before alteration (SPNEA files)



74-94 Boylston St.
 ADDRESS (main entrance) COR. 195-215 Tremont
 #80) Little Building or
 NAME Little Building/ Pelham Building
 present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1915-1917 permits and publications
 source

ARCHITECT Blackall, Clapp & Whittemore (permit
 (Little and Russell, consulting arch)

BUILDER L.P. Soule & Sons Co Arch. Club
 source Yearbook⁴

OWNER Pelham Trust/ Wm. H. Kent Trus.
 original 84 Boylston St.
 present

PHOTOGRAPHS 1 ⁶/1, ⁶/2, 10 ⁶/4.79.

Ward 5, Parcel # 1 UTM#10/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) stores and offices

NO. OF STORIES (1st to cornice) 12 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone concrete iron/steel/alum.
 (cast stone)

BRIEF DESCRIPTION Modern Gothic steel frame skyscraper with 2-story Tudor-arched entrance at #80 Boylston. Generally intact 2-story storefronts of 11 bays on Tremont and 10 on Boylston. Above level 2, building features 4 pavillions, each 3X4X3 bays projecting from main block, each bay with either paired windows and stone spandrels or metal polygonal bays with Gothic-inspired metal spandrels, terminating in Tudor arches at level 12. Gothic EXTERIOR ALTERATION (minor) moderate drastic trim at topmost spandrel

CONDITION (good) fair poor LOT AREA 21,211 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Prominent corner site at intersection of two major streets and corner of Boston Common. Part of "Piano Row."

(Map)

SIGNIFICANCE (cont'd on reverse) The Little Building is significant as the theatre area's best example of the Modern Gothic skyscraper, as a work by prominent Boston architect Clarence Blackall, and as a well-preserved example of a less common building type, the office building/shopping arcade. Walter Muir Whitehill termed the Little Building "the most glamorous office building of the era of World War I." 1

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>X</u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The Little Building was advertised as a "City Under One Roof"³ with 600 offices, 15 stores, 22 shops⁶ (featuring "distinctive and correct" merchandise), a post office, restaurants (including an Automat in the basement), a subway entrance and corridors to nearby theatres. The two-story interior arcade and interior vaulting remains intact, along with one complete shop interior and storefront. Similar interior arcades can be found in the Old South Building of 1902 and the Park Square Bldg of 1923.

The use of the Modern Gothic style demonstrates the versatility of Clarence Blackall (1857-1942), designer of the neighboring Renaissance Revival Colonial and Capital Buildings and the Colonial Revival Hotel Avery and Wilbur Theatre. Blackall, best known for his theatre architecture including 14 Boston theatres, also designed the city's first skeleton construction building, the Carter/Winthrop Building (1894). In the theatre area Blackall also did the Modern, Pilgrim/Olympia, Metropolitan/Music Hall, Demmon Building and White Building, which is similar to the Little in style and use of pavillions to increase light in interior offices.

The Little Building stands on the site of the Hotel Pelham, the first apartment-hotel on the East Coast (1857)¹

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of "Piano Row" Suggested National Register District

Accessibility remains due to continued use as a shopping arcade/office.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Walter Muir Whitehill, "In the Neighborhood of the Tavern Club," Bostonian Society, 1971
2. Architectural Review, September, 1917, p. xxviii
3. Boston Transcript, 11/27/1925 (advertisement)
4. Architectural Club Yearbook, 1915, p. 190 (adv. with illus & caption) (also interior and exterior illus, p. 3,4)
5. Am. Arch. and Bldg. News, vo. 112, #2173 (photos, no text)
6. Rand McNally Boston Guide, 1919, p. 29.

ADDRESS 96-106 Boylston COR.NAME Colonial Building and Colonial Theatre (#106)
present original (same)MAP No. 24N/12 E SUB AREA TheatreDATE 1899-1900 building permit
opening 12/20/1900
sourceARCHITECT Clarence H. Blackall "
sourceBUILDER Norcross Brothers "Frederick S. source
OWNER Ames Estate / Samuel H. Schwartz Trust
106 Boylston St.original present
10 6/6, 7 2/3 : 79
PHOTOGRAPHS (interior 11a 1/1, 1/2, 1/3, 1/4, 2/5
2/6)

Ward 5, Parcel # 45 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) theatre and officesNO. OF STORIES (1st to cornice) 10 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (stone) granite concrete iron/steel/alum.BRIEF DESCRIPTION 10-bay Milford pink granite Renaissance Revival "palazzo skyscraper". Elevated ground level with intact bronze storefront at #98. 3-story base of building differentiated by stone cornices and varied window treatments. Shaft extends from level 4 to 8 and features banded rustication and single windows in regular fenestration pattern. Building capped by colonnade of 2-story engaged Corinthian columns at level 9-10.EXTERIOR ALTERATION ↓ minor moderate drastic followed by granite modillion
1) one altered storefront 2) orig. iron & glass canopy replaced. * corniceCONDITION good fair poor LOT AREA 23,357 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) The Colonial Theatre is significant as the oldest Boston theatre to survive intact, as a fine example of baroque theatre design by leading theatre architect Clarence Blackall, and as a site rich in theatre history.The theatre is housed in the 10-story Colonial Building, one of the city's largest and most modern office buildings at the time of construction, designed to accomodate 250-300 offices and the 1700 seat theatre. Early descriptions of the theatre correctly

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

noted Significance (include explanation of themes checked above)

that "there is nothing Colonial about the house except its name." To create the rich, florid interior, Blackall borrowed freely from the art of Pompeii, Florence, Rome and Venice, with occasional French accents like the Louis XV ladies room. He collaborated with architect H.B. Pennell on a series of mural unique in Boston theatres, including 3 lobby paintings after Boucher by Newton Wells, a series of landscapes over the doorheads by Victor Durando, a mural over the ladies room door by Marian Peabody, ladies room ceiling panels by B. Tojetti, and a great frieze in the auditorium dome by Herman Schlader-mundt, who did the mosaic vaults at the Library of Congress. Pennell was also involved in the interior design of the Saxon/Majestic, Wilbur, and Shubert. Boston decorators L. Haberstroth & Sons also worked on interior design, as did the John Evans Co, whose carvings also adorn Trinity Church and the Boston Public Library. Also notable is the general contractor, Norcross Bros., known for their stone work and as contractors for H.H. Richardson's work.

The Colonial opened in 1900 with "Ben Hur." which featured a chariot race with live horses galloping across the stage on a treadmill. For many years the Colonial was considered "the premiere musical comedy theatre in Boston." Flo Ziegfeld reportedly started his follies there in 1907, and the Colonial is celebrated for associations with Rogers & Hammerstein, Irving Berlin and Sigmur Romberg. Original managers were Rich, Frohman & Harris.

Architect Clarence Blackall (1857-1942) considered one of the most experienced preservation consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) (cont*)

Recommendation:

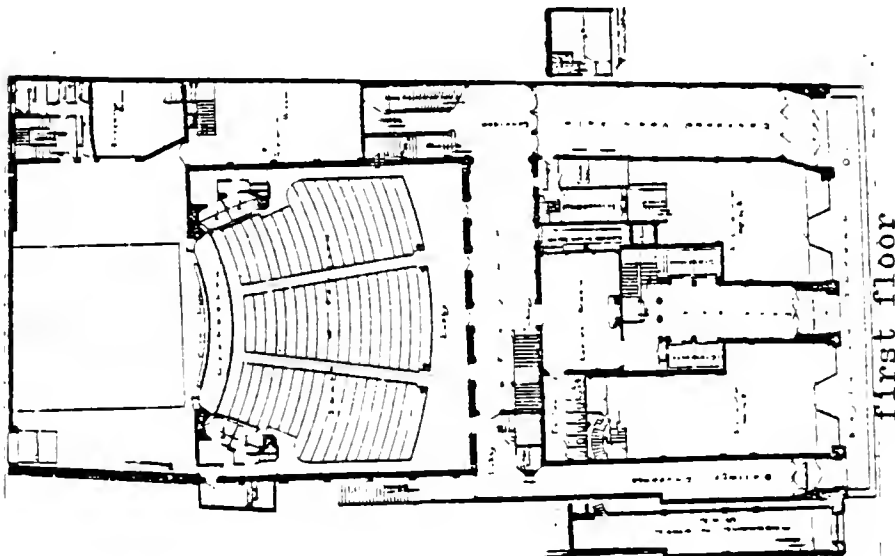
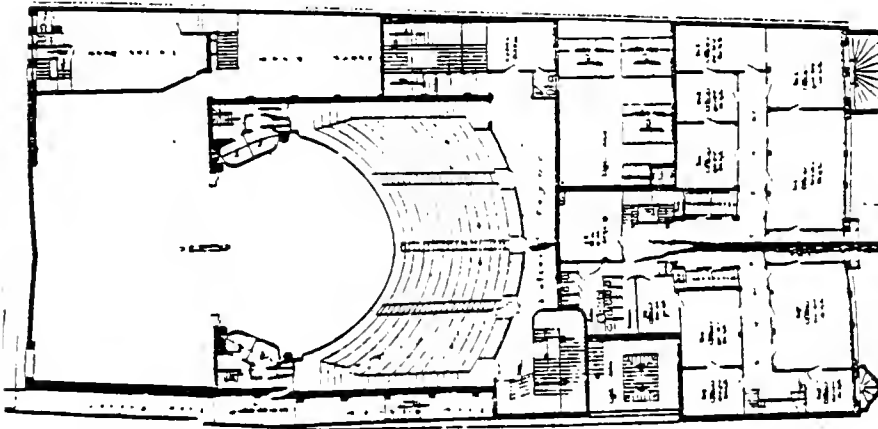
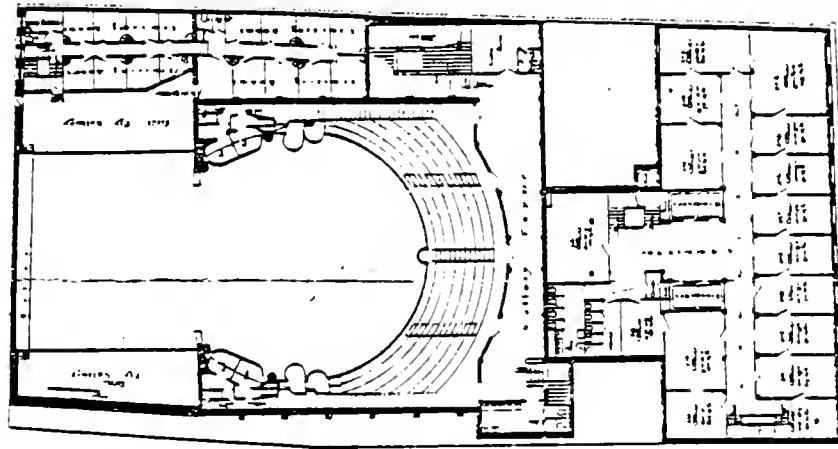
- 1) Part of suggested "Piano Row" National Register District
- 2) Recommended for study as possible Boston City Landmark (incl. interior of theatre)

Current Status: Leased to the Jujamcyn Co, which restored it in 1960 at a cost of \$1½ million.

Significance (cont*) theatre architects of his day, designed 14 Boston theatres of which 6 survive in the study area. The Colonial Bldg stands

Bibliography and/or references (such as local histories, deeds, assessor's on the site records, early maps, etc.) of the 1st Boston Public Librar

1. Newspaper accounts: Boston Herald, July 9, 1899 and Dec. 21, 1900
Boston Globe, Dec. 21, 1900 and Dec. 16, 1900
2. American Architect and Building News, illustrations (no text) in April 13, April 27, May 11, May 18 and June 1, 1901. Plans for all 10 floors in April 13, 1901 issue (vol. 72, #1320)
3. "The Boston Rialto: Playhouses, Concert Halls and Movie Palaces" by Douglass Tucci, City Conservation League, 1977
4. Broadway Down East by Elliot Norton, Boston, 1978.
5. Withey, Biography of American Architects, p. 59-60.
6. Boston Public Library theatre scrapbook
7. Harvard University Theatre Collection (Colonial file)



Plans for Colonial Theatre (G.H. Blackall, arch) from American Architect and Building News, April 13, 1901 , vol. 72, #1320.

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ADDRESS 120-124 Boylston COR. Boylston PlaceNAME Walker Building addition/same
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1901 building permit
sourceARCHITECT Winslow & Bigelow (permit)
sourceBUILDER Norcross Brothers (permit)
sourceOWNER Joseph Walker, Trus./ David Gopen Trus.
original present 120 Boylston St
Room 801PHOTOGRAPHS 11a 3/6, 7 2/4 .79Ward 5. Parcel # 43 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 10 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION Renaissance Revival addition to original 6-story Walker Building at #114-116, with compatible fenestration and matching horizontal banding. Two bays wide on Boylston and eight on Boylston Pl. original rusticated arched entrance at offset left, lion's heads at topmost corners, cornice removed.EXTERIOR ALTERATION minor moderate drastic storefronts altered, cornice removedCONDITION good fair poor LOT AREA 5277 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner building facing Boston Common, simplified version of earlier adjacent Walker Building at #114-116, part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) Like the adjacent 1st Walker Building designed a decade earlier by Winslow and Wetherell, the 1901 addition by the successor firm of Winslow and Bigelow makes a significant contribution to the streetscape and is historically a part of "Piano Row" as one of the favored showroom locations.The addition is four stories taller than the first Walker Building but carries out

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

the earlier Renaissance Revival fenestration pattern. Architects Walter T. Winslow (1843-1909) and Henry Forbes Bigelow (1867-1929) were in partnership from 1898-1908 (the firm was Winslow, Wetherell and Bigelow from 1898-1901 and Winslow and Bigelow from 1901-1908). Winslow trained under N.J. Bradlee and entered Bradlee's firm as a junior partner after completing his architectural studies in Paris. After Bradlee's death, he and George Wetherell succeeded to Bradlee's large commercial practice. Bigelow, also a native Bostonian, joined Winslow & Wetherell after study at MIT and in Europe. Winslow and Bigelow buildings include the Boston Edison headquarters at 39 Boylston (1906) and the Oliver Ditson Building at 150 Tremont (1904) in the study area and the Board of Trade Building (1903), Standish Buildings, South Terminal, National Shawmut Bank at 40 Water St and numerous homes and suburban public buildings. 1

The 2nd Walker Building housed several piano and organ showrooms in the early 20th century including Estey Organ Co, Bates Mitchell and C.P. Trickery in 1910, Chandler W. Smith Co and Emerson Piano in 1905, and Link Piano, Charles M Stieff and Trowbridge Piano Co in 1915. In 1905 the building also housed nine architects or architectural firms.

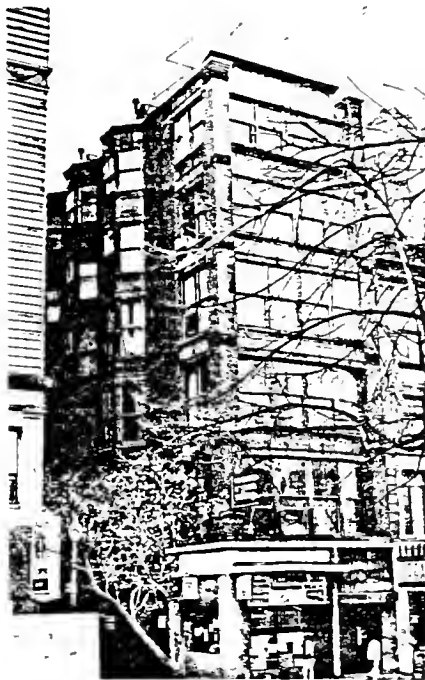
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects
2. Boston Public Library Card File, Fine Arts Dept.

CBD



ADDRESS 130-132 BoylstonCOR. Boylston Place
NAME Tucker Building (1890's) / Ginter Building (1930's)
present original

MAP No. 24N/12E SUB AREA Theatre

DATE	1883-1890	Atlases (no permit)
		source

ARCHITECT _____
SOURCE _____

BUILDER	OWNER	source	Trus.
J.P. Cook Sr & Jr	Trus for P.T. Nash	Shirley J. Federline	
		original	present

PHOTOGRAPHS 7 2/5.79

Ward 5, Parcel # 34 UTM#19/329900/4690740

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TYPE  (residential) single  double  row  2-fam.  3-deck  ten  apt.
      (non-residential) commercial

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NO. OF STORIES (1st to cornice) 6 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.
late _____ Style

BRIEF DESCRIPTION Narrow 19th century Victorian Commercial ^{late} building with 1-bay front facade featuring stacked copper window bays (polygonal at level 2-3 and flat at level 4-6) divided horizontally by pressed copper spandrels and flanked by brick piers trimmed with brownstone bands at floor levels. Building terminates with slanted skylight window. Side elevation features four 5-story metal oriel windows.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront

CONDITION good fair poor LOT AREA 2000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Corner building with secondary elevation facing
Boylston Place. Present #12 Boylston Pl. was 1920's rear extension of
this building. Part of "Piano Row" ensemble.

SIGNIFICANCE (cont'd on reverse) This well-

preserved 1890's commercial building

is notable for its simple lines, lack of

unnecessary ornament. pressed copper windows

and oriels, and roof skylight taking

advantage of the unobstructed southern

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

exposure. (Turn-of-the-century photographs show several similar skylights along this stretch of "Piano Row")

Atlases indicate that the building was constructed between 1883 and 1890, replacing an earlier residential building probably dating from the Federal period. It was originally named the Tucker Building after the merchant Beza Tucker, whose daughter Paulina Tucker Nash had inherited her father's land along Boylston including #144 Boylston and #1 and 2 Boylston Pl (see also #4 Boylston Pl)

During the first decade of the 20th century the building began to be used for piano showrooms including that of George H. Champlin and Decker & Son in 1905 and J. Archibald Jackson in 1910.*

Beginning in 1921 the building housed the Seville Restaurant (later El Sevilla), sixth in a chain of restaurants and luncheonettes owned by the Ginter Company, offering "tasteful food, pleasant surroundings and low prices." At that time a rear addition, the present One Boylston Place, was built to house the kitchen and a large dining room. The Ginter Co, which also operated a retail grocery business, had offices in the upper floors of #130-132 and in the 1930's it became known as the Ginter Building.

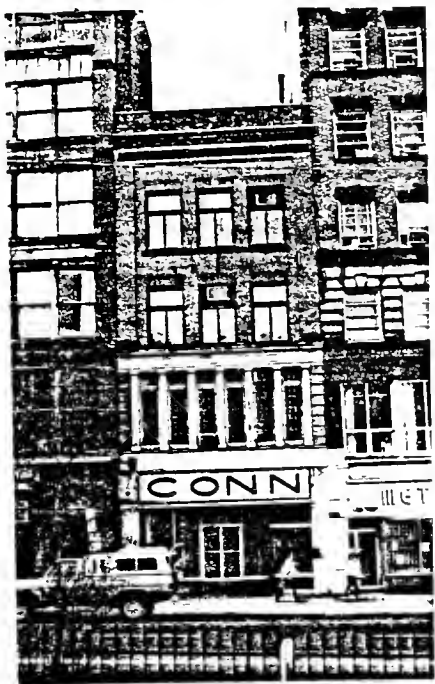
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Contributes to the character of the suggested "Piano Row" district

* also J.B. Cook Piano Co

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) in 1904

Atlases, City Directories, Suffolk County Deeds (#232 p 142)

134-
ADDRESS 136 Boylston St COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1890-1895 Atlases (no permit)
sourceARCHITECT _____
source

BUILDER _____

OWNER Marsh family / source
original present
Henry H. Levin, Trus.PHOTOGRAPHS 7 4/1 .79Ward 5 Parcel 33 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone brownstone concrete iron/steel/alum.
trim

BRIEF DESCRIPTION 3-bay Queen Anne commercial building with 2-story metal storefront which is now remodelled on first floor but features 6 small paned windows along the 2nd level, separated by Doric pilasters which support a metal entablature. Upper brick levels have flat-arched windows. Band of unglazed terra cotta decorative square tiles just below brownstone dentil cornice, brick parapet later in date.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront, parapet
replaced original roof balustradeCONDITION good fair poor LOT AREA 1914 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row."

SIGNIFICANCE (cont'd on reverse) _____

Good example of Queen Anne commercial
architecture which contributes to the
variety of the Piano Row streetscape.

As the character of Boylston St. began

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

to change from residential to commercial use in the 1890's, several families along this block replaced their Federal or bowfront Greek Revival rowhouses with 4-6 story Queen Anne commercial buildings, of which #130, #136 and #150 survive today.

In the late 1890's, the building housed the showroom for the Guild Piano Manufacturing Co., agency for the Kimball Pipe Organ.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Photo of the building in 1899 appears in The Brickbuilder Vol 8, Jan 1899 page xxii (in photo of 140 Boylston)

138-

ADDRESS 140 Boylston St. COR.NAME /S.S. White Dental Co. Bldg.
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1897 building permit 6/7/1897
sourceARCHITECT Winslow & Wetherell "
sourceBUILDER L. P. Soule "
sourceOWNER George R. White/ Lionel Goldman, Trus
original presentPHOTOGRAPHS 7 4/2.79Ward 5, Parcel # 32 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 7 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone freestone concrete iron/steel/alum.BRIEF DESCRIPTION Narrow Renaissance Revival steel frame commercial building with two-story metal and rusticated stone storefront, rusticated 3rd floor, and upper stories of Flemish-bond brick with red stretchers and black headers. Stone keystone lintels (levels 4-6), stone architraves (level 7), string courses or stone cornices above levels 1,2,3,5,6, and 7. Copper cornice and balustrade.EXTERIOR ALTERATION minor - moderate drastic remodelled storefrontCONDITION good fair poor LOT AREA 2000 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row."

(Map)

SIGNIFICANCE (cont'd on reverse) This Winslow & Wetherell design contributes to the "Piano Row" streetscape and was one of a succession of buildings associated historically with the S.S. White Dental Company, one of the world's largest manufacturers of dental supplies and equipment during the late 19th century.The Philadelphia-based company was established in 1844 and had a Boston store

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

beginning in 1850, located at various times at 160 Tremont and 114-116 Boylston Sts. in the study area (see forms) The company was reported in 1895 to manufacture "more than three-fourths of all dental goods used in the civilized world"¹ and the Boston store carried a complete stock of the firm's thousands of items.

Because of its location along "Piano Row" the lower floors were also occupied over the years by piano showrooms including that of the Oliver Ditson Company about the turn-of-the-century (see also form for 150 Tremont) and the Crippen Player Company in 1910.

Architects Winslow and Wetherell carried out a very large practice in Boston commercial buildings during their ten years of partnership, 1888-1898. Their other buildings in the study area include the Hotel Touraine, 1st Walker Building, and Pray Building (see forms for 62 Boylston and 114-115 Boylston)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

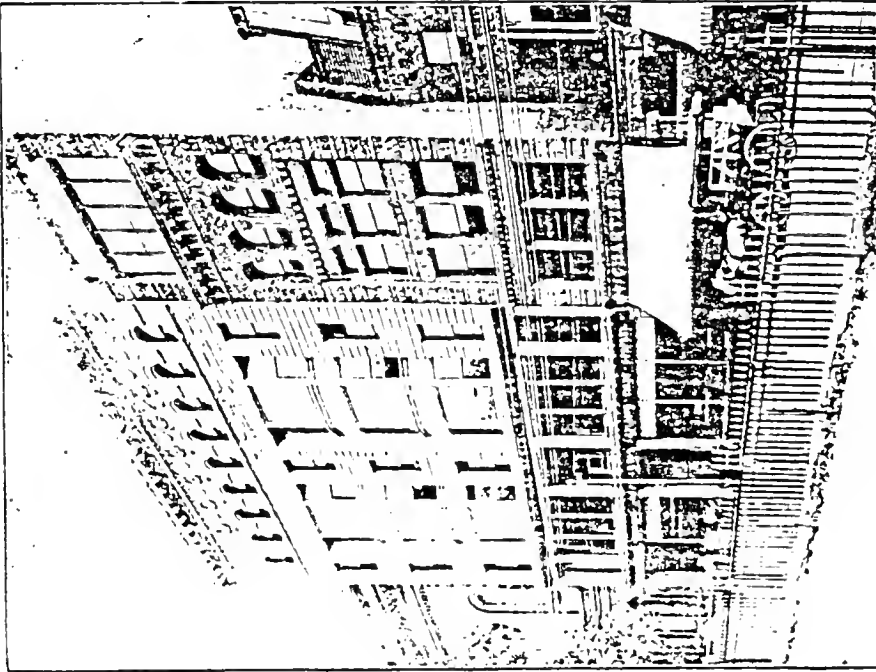
National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston and its Points of Interest (1895) (Widner Library)
2. The Brickbuilder, vol. 8, Jan. 1899, pl. xxii (adv. & photo)
3. Boston, Metropolis of New England (1899)

138-140

BOSTON AND ITS POINTS OF INTEREST.



incorporated and the name of the honored founder was placed at the head of the company. It is a positive fact that this house manufactures more than three-fourths of all the dental goods used in the civilized world. The headquarters of the company is located at Philadelphia, Pa., the offices occupying a splendid five-story building at the corner of Chestnut and Twelfth Streets. The building is divided into sales and manufacturing departments. The company maintains branches in New York, Brooklyn, Boston, Chicago and Atlanta, and has agents in all of the large cities and towns of the Union, and in the European and Continental capitals. At the main office in Philadelphia is published the "Dental Cosmos," the leading dental magazine of the universe, which was founded in 1859, and which is considered, and is, the highest authority upon the development and progress of the art of dentistry. The S. S. White Dental Manufacturing Company make, not only a line of dental specialties, but all of the highest class goods, including the latest improved dental chairs, and every known instrument of merit for extracting, cleaning and filling teeth; also electric motors and all of the best tools and equipments for the manufacture of sets of artificial teeth, as well as a full line of porcelain teeth, gold and silver and other requisites of the dental profession. The company has a large plant at Frankford, Pa., for the manufacture of the very finest steel instruments of every kind. At Princes Bay, Staten Island, is located the factory for the manufacture of dental chairs and heavy goods. This is one of the best equipped plants in the world. The S. S. White Dental Manufacturing Company has received one hundred and eight first premiums at the great exhibitions of the world for the excellence and superiority of its goods. The company, with mighty England, can say that the sun never sets on the products of its industry, for there is no city so densely populated or land so remote that the goods of this house are not in active demand. The executive officers of this great house are: President, Henry M. Lewis; general manager, W. H. Gilbert; secretary, J. Clarence White, and treasurer, Samuel F. Jones, all of whom have been trained in the business and are eminent in the world of manufacture and in the business community. The Boston branch was established in 1850, and is under the management of Mr. John F. Davis, who has been at its head since 1885. The office is most conveniently located at Nos. 110-112 Boylston Street, in the center of the shopping district and opposite the famed Boston Commons. One entire floor with an average of 208 x 56 feet, in one of the largest and handsomest office buildings in the city, is required for the conduct of the business. The office is charmingly fitted with every facility for the expeditious filling of orders and a large force of clerks and salesmen give courteous attention to patrons. The company has occupied its present office since 1893. Mr. John F. Davis, the manager, is a native Bostonian, and eminently fitted for the successful direction of this most responsible branch. He is popular alike in commercial and social circles and his attainments in this business are of the most gratifying nature, both to himself and the parent house.

THE S. S. WHITE, Dental Manufacturing Company, Nos. 110-112 Boylston Street. The largest concern of its kind in the world, is a part of The S. S. White Dental Manufacturing Company, of Philadelphia, Pa. This house was established in 1814, by Dr. Samuel S. White, who has built up a trade and reputation for the high class of his goods that is known in every land and clime, and among every people. This house coupled with its prosperity to a large extent. In 1881, 10 years after the death of the founder, the present company was

ADDRESS 144 Boylston St COR. _____NAME Mansfield Beauty Academy
present originalMAP No. 24N/12E SUB AREA TheatreDATE c. 1815-1820 style, deeds (see
source significance
section)ARCHITECT _____
sourceBUILDER _____
sourceOWNER Beza Tucker/ Mansfield Realty Co. Inc.
original 144 Boylston St.
presentPHOTOGRAPHS 7 4/3, 10 3/1 .79Ward 3, Parcel 31, UTM#19/329900/4690740TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus 1/2orig: gable across
ROOF present: mansard, cupola - dormers orig: single dormer
present: shed dormerMATERIALS (Frame) clapboards scalloped slates
(Other) brick shingles stucco asphalt asbestos alum/vinyl
(common bond) stone concrete iron/steel/alum.

BRIEF DESCRIPTION 3-bay brick Federal rowhouse. Of the 3 floors, the first two are heavily altered (originally altered in late 19th c and "modernized" in mid-20th) and only the 3rd floor reveals the original common bond brick, splayed window lintels and brick block cornice.

EXTERIOR ALTERATION minor moderate drastic 1st 2 floors totally remodelled
roof and dormer alterationsCONDITION good-fair poor LOT AREA 4000 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common along "Piano Row",
vacant lot to the west (former Mason & Hamlin Bldg location)

(Map)

SIGNIFICANCE (cont'd on reverse) 144 Boylston is
historically notable as one of the few
surviving Federal houses in the area and one
which exemplifies the area's change from
residential to commercial uses by the end of
the 19th century. Because of extensive
alterations the building makes only a minor
contribution to the character of the Piano
Row area, and its restoration would require
extensive reconstruction.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/ development	_____	Political	_____	Transportation	_____

Significance (include explanation of themes checked above)

Deed research indicates that the land was purchased between 1810 and 1816¹ by Beza Tucker, well-to-do Boston merchant and Cambridge resident who owned several parcels along Boylston and Boylston Place including the present 1, 2 and 4 Boylston Place and 130 Boylston St. (see forms) Tucker appears to have built several brick row houses before his death in May, 1820, including #4 Boylston Pl, which is similar in style to 144 Boylston and can be dated with some certainty to 1819 or 1820. With the construction of Bulfinch's Colonnade Row on nearby Tremont St. between 1810 and 1812, the lower Common area was becoming a fashionable residential neighborhood, and Tucker probably had no difficulty renting his brick rowhouses. Early photographs indicate that the original building had an arched offset right^{recessed} entrance and elongated second floor windows.

in the 1890's
As the area changed to commercial uses, 144 Boylston experienced several changes on the 1st and 2nd floor including addition of triple-window storefronts at offset left (both floors) and changes in the old gable-across roof and single dormer to a mansard with skylight/shed dormer. The present elegant Colonial Revival interior appears to date from this period. In the early 1890's the lower floors were occupied by Adolf Pauly, seller of furniture and upholstery goods. In 1896 Oliver Green & Co. piano dealership was at #144A In 1897 F.A. Pelton & Co. Pianos was located here, in 1898 the C.C. Harvey Preservation Consideration (accessibility, re-use possibilities, capacity Piano Co., for public use and enjoyment, protection, utilities, context). and in 1904 Knabe Piano Co.

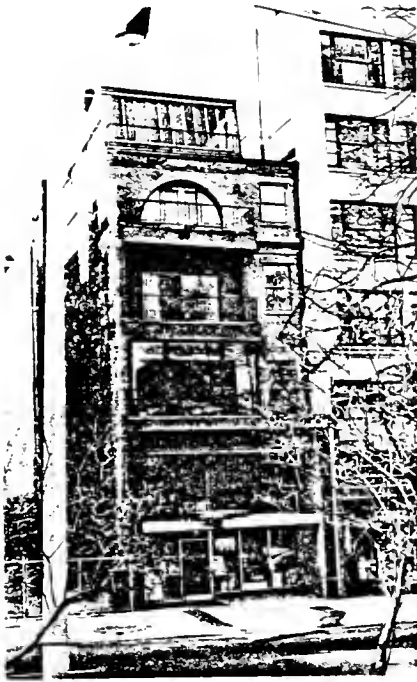
National Register: Part of "Piano Row" suggested district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, grantee index, 1810-1816 listings (see also form on 4 Boylston Pl.)
2. Best photograph is in Boston Public Library Print Dept, dates about 1895, shows nearly identical Federal brick rowhouse to the east at #140

MASON & HAMLIN, No. 146 Boylston Street.—The organ-making industry has been perfected and brought to the highest state of excellence by the Mason & Hamlin Organ and Piano Company, whose Boston warehouses are located at No. 146 Boylston Street, and which is the pioneer house in the trade, and whose history is an apt illustration of what enterprise, ability and perseverance can do in any line of commercial endeavor. This noted establishment was founded in 1834, by Messrs. Henry Mason and Edmund Hamlin, under the firm name of Mason & Hamlin. From its inception the enterprise was a success and the business which was begun in a small way rapidly developed to one of extensive proportions, and in 1865 the Mason & Hamlin Organ Company was organized and incorporated under the laws of the State of Massachusetts. In March, 1882, the present company came into existence and was given a corporate title. The factory of the company is located at Cambridgeport, Mass., and is one of the largest and most completely equipped establishments for the manufacture of organs and pianos in the world. The building, which is five stories and has a large lined area, was specially erected for the requirements of the business in 1873. In connection with the factory are extensive lumber yards and dry houses, and in the various branches and departments employment is given to 500 skilled artisans, designers and builders. The factory is one of the finest in New England and has few, if any, rivals in the country. The Mason & Hamlin Organ and Piano Company has always sought in everything—tone, action, scales, designs, and, in fact, all that goes to make a perfect instrument, and its success is well deserved. The American Cabinet or Parlor Organ was first introduced by Mason & Hamlin in 1861, and was an improvement on the method in which was the best instrument of its class in previous use. The perfect reputation which this house enjoys for the extraordinary excellence as musical instrument makers as well as for the thoroughness of workmanship and material and elegance of cases, has never been approached, much less equalled. Exhibited at all of the world's exhibitions since that of Paris in 1867, they have always obtained the highest honors in competition with the leading makers of the world. At the great Paris Exhibition in 1867, they first appeared in competition with instruments of most noted European makers, to whose surprise they were found to merit, and were awarded, the first medal. In Vienna, at the still greater exhibition in 1873, Mason & Hamlin Organs, together with those by other most noted American makers, were again placed in competition with the world, and again the Mason & Hamlin received the highest medal for demonstrated superiority, while the other American organs were not found worthy of any award. At the world's exhibition in Santiago, Chile, in 1875, they once more received the highest award, the organs of another American maker succeeding in obtaining the second medal. At the U. S. Centennial world's exhibition at Philadelphia, in 1876, where the most of superiority among American makers was more earnestly contended than ever before, after a prolonged trial, the test by one of the most competent juries ever assembled, the Mason & Hamlin Organs were declared to be superior, not in one only, but in all the important qualities of such instruments. From His Majesty, the ear of the King of Sweden and Norway, these organs received, in 1878, the extraordinary honor of an award of the much-coveted grand out of the gold medal, *Lettres d'Artibus*, an honor rarely conferred out of His Majesty's dominions. His Majesty presented one of the Mason &

The vacant lot at 146 Boylston was occupied by the Mason & Hamlin showrooms. Note original appearance of #144 and #150 Boylston at either side. From Boston and Its Points of Interest, 1895

ADDRESS 150 Boylston St COR. _____

NAME _____

present

original

MAP No. 24N/12E SUB AREA TheatreDATE 1883-1890 Atlas & style (no permit)
source

ARCHITECT _____

source

BUILDER _____

source

Dominic R. Gori, Trus.

OWNER J.B. & A. Glover /

original

present

PHOTOGRAPHS 7 4/4, 10 3/1 .79Ward 5, Parcel # 29-1 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus _____

ROOF flat cupola dormers skylight

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.

BRIEF DESCRIPTION 19th c. Queen Anne commercial building with elevated 1-story cast iron storefront (altered except for side pilasters and lintel and brick upper stories, which feature the original double hung windows with rectangular stone lintels at offset right but have been heavily modernized at the left 2/3rds of the building. Building terminates with brick corbel cornice and skylight.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront and
extensive changes at levels 2-4CONDITION good fair poor LOT AREA 3663 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, with vacant lot to east. Part of "Piano Row"SIGNIFICANCE (cont'd on reverse) This QueenAnne commercial building originallyextended from 150 to 156 Boylston. Thehalf which remains at #150 has beenconsiderably altered both at the storefront

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

and upper levels, which originally featured a 3-story oriel at offset left terminating in a shingled gable pediment with lunette window at level 4. The oriel and gable have been removed and replaced with modern balconies.

For a time the building housed Marston's Food Store and Candy Shop.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)
National Register: Part of suggested "Piano Row" district. (N.B. In its scale and what remains of the brick facade, the building makes a contribution to "Piano Row". Restoration of the storefront and oriel would greatly enhance the streetscape.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- Photographs 1) Boston Public Library Print Dept. (Boylston St. File) is best photo of original size and configuration of the building when it extended to 156 Boylston
- 2) SPNEA (Boylston St. file)
 - 3) Boston and Its Points of Interest, Chamber of Commerce 1895, p. 378 (illus. shows part of the bldg)

ADDRESS 154-156 Boylston COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1925 Building permit 4/9/1925
sourceARCHITECT Little and Russell "
sourceBUILDER W.H. Whitcomb Const. Co "
source Carl Fischer Inc.OWNER Julia E. Goodwin/
original presentPHOTOGRAPHS 7 5/2, 5/3 .79Ward 5. Parcel #29 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) one store and officesNO. OF STORIES (1st to cornice) 6 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(cast stone)BRIEF DESCRIPTION Narrow symmetrical 2-bay concrete pier and spandrel
Classical Revival commercial building with partially altered 2-story
cast iron storefront and original recessed entrances at offset left
and right; single Palladian-motif show window at level 2 outlined by
metal architrave, Chicago windows above, then cast concrete broken scroll
pediment at topmost spandrel, with "free classical" concrete cornice.EXTERIOR ALTERATION minor - moderate drastic altered storefrontCONDITION good fair poor _____ LOT AREA 3750 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) The combination of the flat cast stone facade and classically inspired decoration make this building a good example of the pre-Moderne period which contributes to the architectural variety of the "Piano Row" streetscape.The firm of Little and Russell, formed in 1915, was known for fine residential work and some civic and office buildings including 20 Newbury Street. Senior partner J. Lovell

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<input checked="" type="checkbox"/>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)
(1871-1948)

Little, the father of architect Arthur Little, studied at MIT and the Ecole des Beaux Arts and began work as a draftsman in the office of Guy Lowell. He was active in Boston architecture for many years and served as President of the Boston Chapter of the A.I.A.

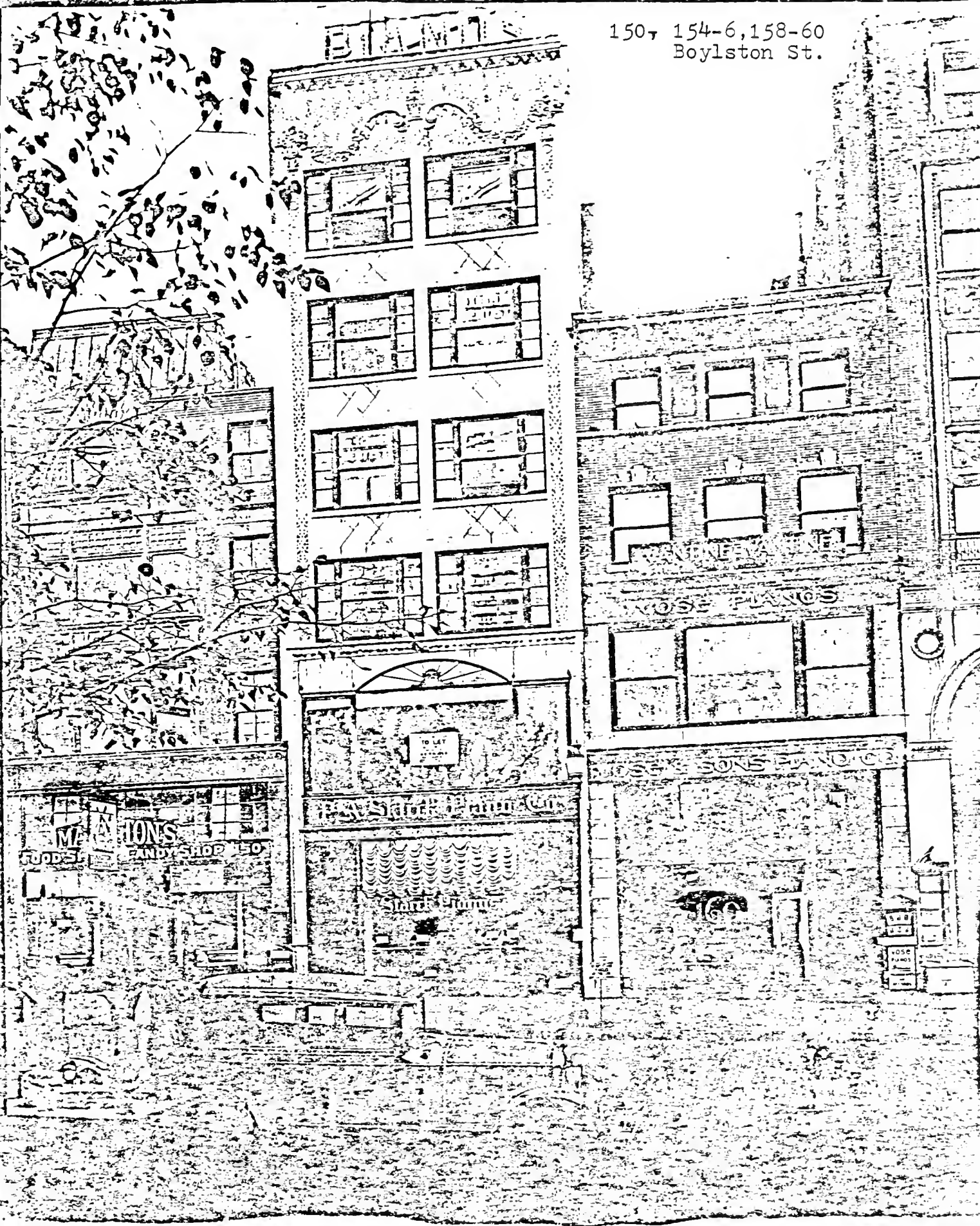
The location, favored by piano companies since the late 1890's, makes it not surprising that the building was occupied for a time by the P.A. Stark Piano Company.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

150, 154-6, 158-60
Boylston St.



SPNEA photograph showing original
facade of #150 Boylston (left) as



158-160
ADDRESS Boylston St. COR.

NAME Vose Building
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1899 City Directories (no permit)
source

ARCHITECT source

BUILDER source

OWNER George S. Winslow, Trus/ The One-Sixty Corporation
160 Boylston
original present

PHOTOGRAPHS 7 5/1 .79

Ward 5, Parcel # 28 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential commercial

NO. OF STORIES (1st to cornice) 4 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick tan stone concrete iron/steel/alum. with altered

BRIEF DESCRIPTION Small-scale 3-bay Renaissance Revival commercial bldg, storefront, second floor metal show windows separated from brick upper stories by metal Greek wave band, tan brick upper floors with flat keystone arches, heavy projecting copper cornice.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront

CONDITION good fair poor LOT AREA 2756 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row"

SIGNIFICANCE (cont'd on reverse)

(Map)

Example of turn-of-the-century Renaissance Revival commercial architecture which contributes to the character of "Piano Row" and served for 37 years as the piano

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

showroom for the Boston-based Vose Piano Company.

Vose & Sons was founded in Boston in 1851 by James Whiting Vose, who established his first factory at 328 Washington St and later factories at 335 Washington (site of the Bigelow-Kennard Building) and 791 Tremont St. in the South End. The company made pianos considered of "exceptional musical value and durability."¹

The Vose piano showroom moved from 174 Tremont (the Evans House) to 158-160 Boylston in 1899, presumably the date of completion of the present building. (The building does not appear on the 1898 Atlas but does appear in 1902, a further confirmation of the 1899 date). The family-run company continued the showroom until 1936, after which only the factory address is listed in the City Directories.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Contribution to the Art of Music by the Music Industries of Boston 1640-1936, by Christine Ayars, New York 1937, p. 123-124.
2. Undated photograph in SPNEA files shows original storefront in use by Vose & Sons.

ADDRESS 162 Boylston St. 6-8 Carver St.Steinert BuildingNAME Steinert Hall / samepresent originalMAP No. 24N/12E SUB AREA Theatre
building permit 2/24/1896DATE 1896 opening 12/14/1896sourceARCHITECT Winslow & Wetherell permit
sourceBUILDER Woodbury & Leighton permit
sourceOWNER Annie B. Crocker et al. Jerome F. Murphy Jr. et al.
162 Boylston St.
original presentPHOTOGRAPHS 7 4/6 .79Ward 5, Parcel#27 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) music showrooms, offices and studios, concert hallNO. OF STORIES (1st to cornice) 6 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick/tan stone limestone concrete iron/steel/alum.
terra cottaBRIEF DESCRIPTION 3 X 9 bay steel frame Beaux Arts commercial bldg. with 3-bay principal facade on Boylston. Indiana limestone base of triple 2-story arches with recessed barrel-vaulted entrance at left flanked by iron torchiers. On upper 4 floors, brick pilasters separate facade into 3 bays of double window units with terra cotta architraves and spandrels ornamented with garlands & lutes. Anthemion frieze, leafy modillion stone & copper
EXTERIOR ALTERATION (minor) moderate drastic cornice.CONDITION (good) fair poor LOT AREA 6828 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site with principal facade facing Boston Common. Carver elevation features one tan-brick/terra cotta bay followed by red brick. Second warehouse bldg at #8 Carver. Part of "Piano Row"
One of last buildings on Boylston built on solid rather than filled land

SIGNIFICANCE (cont'd on reverse)

(Map)

The Steinert Building is significant as a Beaux Arts commercial building of high architectural distinction by the prominent Boston firm of Winslow & Wetherell, as a building still in its original use as the piano showrooms and national headquarters for the prestigious firm of M. Steinert & Sons, and as the location of Steinert Hall.M. Steinert & Sons, one of the largest and finest music stores in New England, was established in 1860 by Morris Steinert,

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____

Significance (include explanation of themes checked above)

Bavarian musician, musical instrument collector and founder of the New Haven Symphony (originally Steinert's Family Orchestra). The company opened the Boston store in 1883 in the Hotel Boylston and moved across the street to the Masonic Temple in 1895 between demolition of the hotel and construction of the present store in 1896. Also that year the Boston store became the company home office under Alexander Steinert, second of Morris's seven sons.¹ Over the years, Steinert has served as regional representative for many celebrated piano manufacturers including Steinway & Sons and Chickering. It carried one of the largest selections in the world of first class pianos and specialized in instruments of fancy woods.²

The Steinert Building contains 3 floors of display rooms, 3 floors of teaching studios and practice rooms and the 650-seat Steinert Hall, constructed 35' under ground and considered by some to be one of the most perfect concert halls, acoustically, in the U.S. The Adamesque oval hall featured 2 Art Nouveau murals by Wellesley painter Chas. Aiken and was used for chamber music and piano recitals until its closing in 1941. It was the scene of several famous debuts including Harold Bauers (c.1900), Fritz Kreisler's 1st performance on his return to the U.S. and Paderewski's 1st Boston recital. DePachmann & other famous concert artists have played there to crowded houses.⁹

Architects Winslow & Wetherell incorporated many technical innovations into the building, including an electric generating plant in the annex, and an elaborate heating and cooling system for the underground hall.⁴ The prolific Boston firm also designed the Hotel Touraine, Pray Bldg & Walker Bldg.

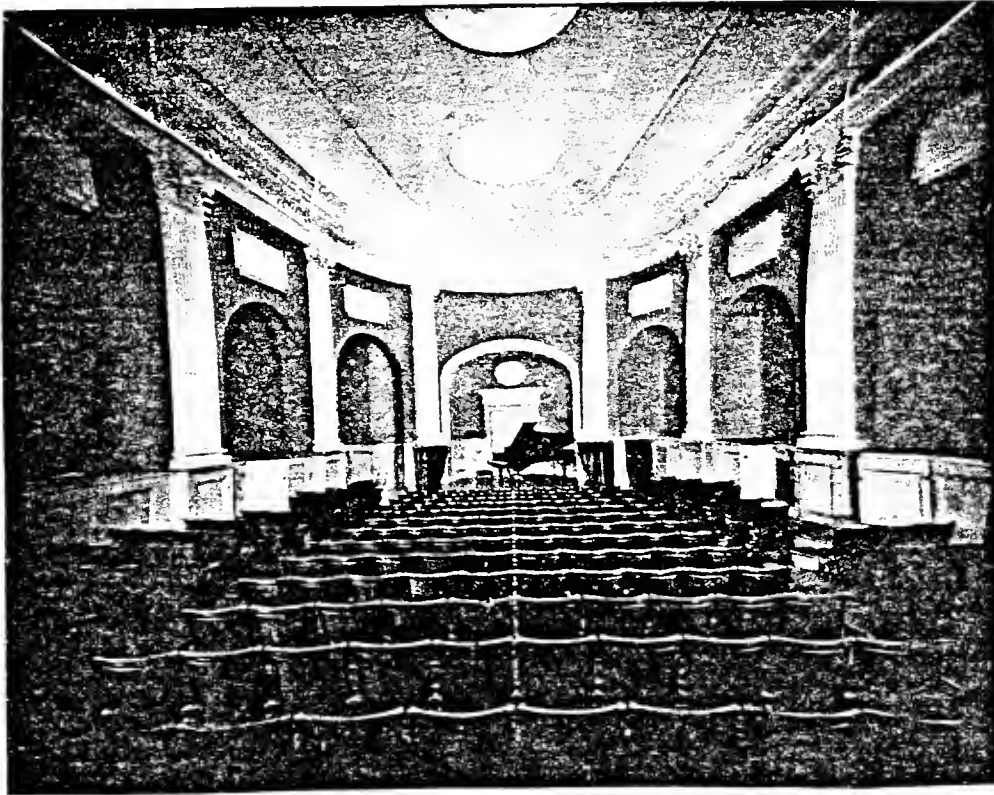
Preservation Consideration (accessibility, re-use possibilities, capacity (see form on for public use and enjoyment, protection, utilities, context) #62 Boylston)

National Register: Part of suggested "Piano Row" District

Current Status: Building is accessible and use of space follows original plan. Interior has been modernized particularly in display rooms on first 3 floors. Steinert Hall is closed and has experienced flooding and water damage but could be restored. Present management expressed interest in restoring the hall at some future date if it could be made financially feasible to operate.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Advertisement dating 1960 (company's 100th anniversary), framed copy in the Steinert Building
2. Boston, Metropolis of New England, p. 147
3. Boston Sunday Journal, 12/13/1896 (desc. of bldg with photo)
4. Architects and Builders Record, Nov. 1896 (copy in Steinert Bldg)
5. The Brickbuilder, Vol 5, #7, July 1896 pl 42 (elevation and interior drawings, no text)
6. Boston Public Library Fine Arts Dept, file on Charles Aiken
7. Boston Transcript, 12/17/1896 (opening of Steinert Hall)
8. Obituary of Morris Steinert, New York Times 1/22/1912
9. Contributions to the Art of Music in Am. by the Music Industries of Boston 1640-1936 by Christine M. Ayars, N.Y. 1937 p. 129-131.



Undated photograph of Steinert Hall, 162 Boylston

*

ADDRESS 12, 14, 16 Carver COR.

NAME _____

present

original

MAP No. 24N/12ESUB AREA TheatreDATE #12 1803-1807#14, 16 1806 Deed Research 1

source

ARCHITECT none

source

BUILDER James Bolter, Pelig Mann andJoseph Pierce

source

OWNER same

original

present

PHOTOGRAPHS 3 3/1, 10 4/6, 5/1, 5/2, 5/3 .79TYPE (residential) single double (row) 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl

(Other) brick stone _____ concrete iron/steel/alum.

Flemish bond

BRIEF DESCRIPTION Three 4-bay Federal brick row houses. Offset left entrance to #12, which is heavily altered at levels 1 & 2. Arched passageway through center of #14-16 with entrances off passageway. #14-16 have brick stringcourse between 1st & 2nd floors and later wrought iron balconies between each floor. Splayed brick lintels at #12 & 16, rectangular wooden sills & lintels at #14. 12, 14, 16 joined by coma bracket

EXTERIOR ALTERATION (minor) moderate drastic _____ cornice. #14 & 16 have rear ell
#12 has altered 1st and 2nd fl.CONDITION (good) fair poor _____ LOT AREA 4068 sq. feetNOTEWORTHY SITE CHARACTERISTICS Narrow side street on site of proposedState Transportation BuildingSIGNIFICANCE (cont'd on reverse) These three
rare surviving, nearly intact 4-story

(Map)

Flemish bond brick rowhouses are significant
as the oldest buildings in the theatre
study area, in excellent state of preservatio

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Deed research indicates that #12 was built by James Bolter, housewright, between 1803, when he bought the land from ropemaker Isaac Davis, and 1807, when he sold his previous house. Bolter sold some of his land to Peleg Mann and Joseph Pierce, both bricklayers, who built #14-16 on their double lot in 1806.

During the early 19th century the area became a pleasant and fashionable place to live. The street was paved in 1818 and lamps installed in 1821. Toward the latter part of the 19th century the neighborhood began to change character, and there was a bordello along Carver St. The row houses have been used as nightclubs & restaurants over the years, and #12 was once owned by the Ellis Memorial, which maintained a settlement house there.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Scheduled to be demolished in 1979 for the new State Transportation Building (DEMOLISHED, MAY, 1979)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Mary Van Meter, Research for the City Conservation League, May 3, 1976. (see also Suffolk County Deed Books 205 p. 146, 219 p. 7 and 218 p. 17)
2. Walter Whitehill, "In the Neighborhood of the Tavern Club", Bostonian Society, 1971.

10 Byron Street, Boston Massachusetts

3 May 1976

To: Leslie Larson - City Conservation League

From: Mary VanMeter

Subject: 12, 14 -16 Carver Street

These four-story brick Federal row-houses located on the Easterly side of Carver Street between Boylston and Eliot Streets trace their origins to the early years of the young Republic. In the 1790's the Southerly edge of the Common was an area of vacant lots, carpenter shops and rope walks. Among the proprietors we find James Bolter as occupant and owner of a lot of land and a carpenters shop valued at \$ 600. His neighbor Isaac P. Davis owned "a lot of Marsh, 1 ropewalk thereon 620 feet by 20 wide" valued at \$ 3000 and also another lot. These lands were bounded South by Pleasant Street, East by the Common and by various proprietors at the other boundaries.¹ As the town grew, the original Shawmut peninsula was bursting at the seams and new land was needed for residences and commercial activity. Beacon Hill was cut down to fill in coves, Charles Bulfinch was designing mansions, warehouses, stores and was rebuilding and enlarging Faneuil Hall. Asher Benjamin and Peter Banner were designing new churches for growing congregations. Land was subdivided into lots, streets were laid out and houses were built.

In 1803 Mr. Isaac P. Davis, ropemaker sold his marsh - situated on the newly created Carver Street - to his neighbor James Bolter, ² carpenter who built No. 12 Carver and who in turn sold his house ³ to Ebenezer T. Andrews, bookseller for \$ 3877 in 1807. Some of the land that Isaac Davis sold to James Bolter became the property of

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Peleg Mann and Joseph Pierce bricklayers who built Nos. 14-16 on their double lot in 1806.⁴

As time went by more and more houses were built on Carver Street and nearby Park Square, requiring city amenities. Carver Street was paved in 1818 and lamps were installed in 1821.⁵ The area became a pleasant and fashionable place to live and as more and more business enterprises encroached on the Colonial South End many well-known Bostonians moved here. Among them were Dr. Samuel Cabot and Dr. John Phillips Reynolds who lived at 11 and 7 Park Square respectively. Towards the latter part of the 19th century the neighborhood again changed its character as entertainments of various ilk made their appearance. The Cabots backyard was separated only by a fence from a bordello on Carver Street and the sight of its occupants drying their hair, making obscene gestures and embarrassing proposals accompanied by derisive laughter made a lasting impression on young Godfrey Lowell Cabot and thereby assuring his future support of the New England Watch and Ward Society. William Morris Hunt had his studio on the corner at 1 Park Square and Boylston Street above a grocery store until 1879.⁶ 12-14-16 Carver had their share of nightclubs, restaurants and who knows what else in the course of years. In the period prior to World War I the Ellis Memorial owned No. 12 and maintained a Settlement House there.⁷

These miraculously surviving three Federal rowhouses are the st representatives of a bygone era in this district. Built of small fashioned brick - now painted gray - laid in Flemish bond their sing proportions and human scale create a highly satisfying vista e street and greatly enrich the physical environment. Restoration exteriors and adaption and remodelling the interiors to modern s a highly desirable and recommended goal.

14
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Sources

1. United States Census of 1790. Boston.
2. Suffolk Deeds, Lib. 205 Fol. 146
3. Suffolk Deeds, Lib. 219 Fol. 7
4. Suffolk Deeds, Lib. 218 Fol. 17
5. Selectmen's Minutes 1811-1822.
6. Walter Muir Whitehill "The Neighborhood of the Tavern Club 1630-1971"; Proceedings of the Bostonian Society, Annual Meetings 1970-71.
7. Building Department - City of Boston.



58 and 60
ADDRESS Charles St. So. * COR.

NAME

present

original

MAP No. 24N/12ESUB AREA TheatreDATE 1890's

style (no permit)

source

ARCHITECT

source

BUILDER

source

OWNER

original

present

PHOTOGRAPHS 2 1/4 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) 3 plus
(4 counting raised basements)

ROOF flat cupola dormers none

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
Pair

BRIEF DESCRIPTION Pair of Renaissance Revival brick rowhouses. #58 is red brick and has an entrance to the raised basement at offset right and principal entrance at offset left, stone door and window caps at the principal (1st) floor, keystone lintels (2nd floor) and leafy modillion cornice. #60 is yellow Roman brick, entrance to basement offset left and 1st floor offset right, door & window caps (1st) keystone lintels
EXTERIOR ALTERATION minor moderate drastic (2nd) leafy metal cornice

CONDITION good fair poor LOT AREA #58- 1174
#60- 1043 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Originally part of a row. Neighborhood has lost its residential character; 20th c. office building to north, vacant land & parking to south. Howard Johnsons across the street

SIGNIFICANCE (cont'd on reverse) Pair of
modest Renaissance Revival rowhouses
now out of context because this part of
Carver St, now called Charles St So. is
no longer predominately residential

(Map)

(N) June, 1979

*originally Carver St.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity
for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's
records, early maps, etc.) _____



70-74 Charles St.
ADDRESS South * COR.
NAME Boston Edison Substation (same)
present original
MAP No. 24N/12E SUB AREA Theatre
DATE 1923 Building permit
source
ARCHITECT Bigelow & Wadsworth ""
source
BUILDER Fred T. Lev & Co. Inc. ""
source
OWNER Edison Electric Illuminating Co/ same
original present
PHOTOGRAPHS 2 1/3 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) electrical substation

NO. OF STORIES (1st to cornice) equivalent to 5 in plus
height
ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Symmetrical brick industrial building with some classical detailing in granite and cast stone used to define the windowless facade. Center arched entrance with metal door surrounded by concrete quoins, banded rustication at ground level, granite belt band between 2nd and 3rd levels, upper 3 levels divided into 5 bays by brick piers, brick corbel cornice.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 11,460 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Building fronts on both Warrenton and Charles St. South. Warrenton facade is nearly identical except it lacks the vents in the upper levels.

SIGNIFICANCE (cont'd on reverse)

Contributes to the area

(Map)

(N) June, 1979

*formerly Carver St.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 31-39 Stuart St 60R.NAME Jacob Wirth Bldgs.

present

original

MAP No. 24/12ESUB AREA Theatre DistrictDATE 1844-45

Deeds

source

ARCHITECT

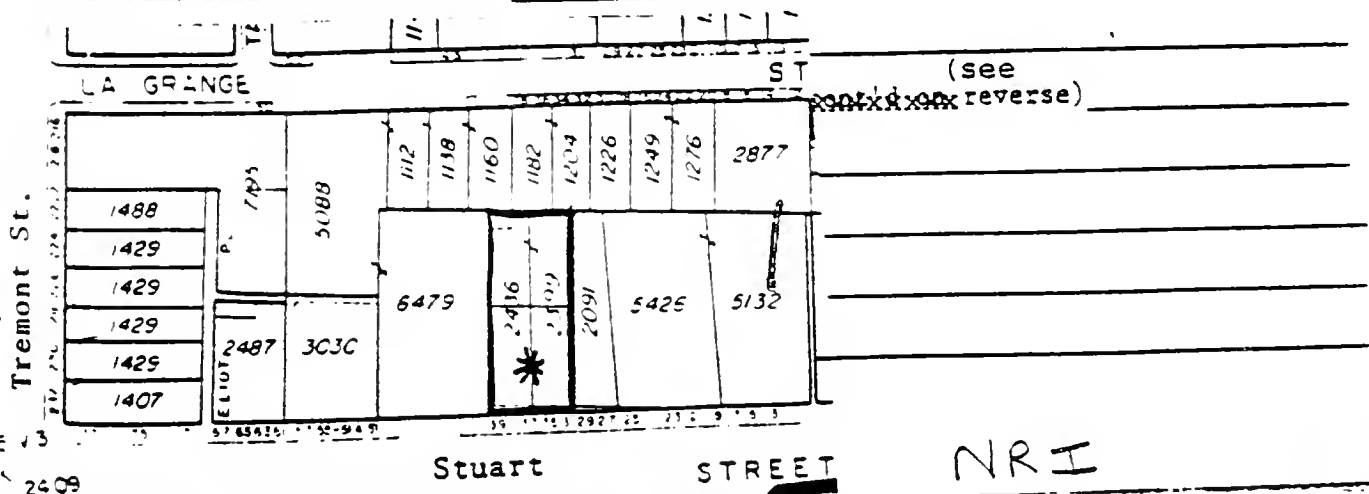
source

EWRIGHTS: Greenleaf C. Sanborn, Thatcher Ross,
~~Wm. J. Fitzgerald~~ & Thomas C. Waitsource Wm. J. FitzgeraldOWNER Greenleaf C. Sanborn / LaGrange St. Realty
original present Trust

PHOTOGRAPHS

Ward 3 Parcel 4928 utm# 19/329960/-4690600TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus 1/2 (attic)ROOF pitch-ridge parallel cupola dormers 2 on each building
to street; slateMATERIALS (frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-
fronted window bays; one story late 19th century storefront addition
unites pair; one-story brick rear ells; 3 bays above store front;
3 windows in bay, all have 2/2 sash with flat lintels.EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 4935 sq. feet

NOTEWORTHY SITE CHARACTERISTICS



Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	<u>x</u>	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The restaurant buildings are a long-term establishment serving authentic German food whose exterior facade and interior fittings have changed little since its late 19th century establishment. The structures are scarce survivors of a century of urban change soon to be the only remaining examples of their type - the bow-fronted Greek Revival row house - in an area in which they once abounded. They represent a relatively rare residential type in the central city as a whole which serves as an important stylistic link between the earliest Beacon Hill bowfronts of the Federal period and the Italianate style bowfronts that predominated the new South End in the 1850's and '60's. Built by developer housewrights quite active in the South Cove area, they were soon sold to "gentlemen" for rental purposes. Jacob Wirth bought #37 in 1878 as his dwelling above and restaurant below; subsequently he leased #31-33 in 1889 and constructed the storefront that now unites them. The heirs of Jake Wirth, originally a baker, operated the restaurant until 1965.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated exterior and interior as Landmark by Boston Landmarks Commission in restaurant use -- continuing its historic function immediately accessible for public use and enjoyment.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Study Report, Boston Landmarks Commission, 10/27/77. Whitehill, W.M. A Seidel for Jake Wirth (published privately 1963).

_____. The Neighborhood of the Tavern Club -
Bostonian Society, 1971.



Hayden

Hayden

Hayden

Hayden

ADDRESS 174-5 Tremont St COR. Avery St.NAME Evans Building/ Evans House
present originalMAP No. 24N/12E SUB AREA TheatreDATE #175 1859-60 Deeds 1
#174 1866-1869 Deeds 4
sourceARCHITECT sourceBUILDER probably Wm. Evans (owner, was a
source contractor)OWNER Wm. Evans/ Orrin-Henry Realty Trust
original present 175A Tremont StPHOTOGRAPHS 3 1/5, 5 2/4, 2/5, 2/6, .79

Ward 3. Parcel # 4863 UTM#19/329900/4690740

TYPE apartment hotel
residential single double row 2-fam. 3-deck ten apt. Unknown # of
(non-residential) orig. unitsNO. OF STORIES (1st to cornice) 5 plus 1ROOF copper mansard cupola - dormers #175-3 single
#174 2 doubleMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone brownstone concrete iron/steel/alum.
(all segmental-headed

BRIEF DESCRIPTION French Academic residential building erected in two parts, with slightly different fenestration at #174 and #175 sides. Original rusticated ground level replaced by 2-story cast iron storefront now visible only at level 2 with its 6 wide show windows; upper 3 stores of brownstone with segmental headed windows and molded architraves with key-stones, 7 bays wide. Brick Avery st. facade with rectangular windows.

EXTERIOR ALTERATION minor moderate drastic major changes at level 1 & 2CONDITION good fair poor stone spalling Avery St. facade dates from 1916
LOT AREA 4917 sq. feetNOTEWORTHY SITE CHARACTERISTICS Anchor building along upper Tremont side of suggested"Piano Row" district; corner lot forms natural division; bldg faces Boston Common.

(Map)

SIGNIFICANCE (cont'd on reverse) The Evans House is significant as the theatre area's only surviving French Academic brownstone residential building & as one of the city's early residential hotels. It was probably the first building to break the unity of Bulfinch's Colonnade Row. As a prime location along the original "Piano Row" the building also housed several piano showrooms over the years including Emerson (1870's), Woodward & Brown (1880's) and Vose Piano Co (1890's).

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u> x </u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u> X </u>				

Significance (include explanation of themes checked above)

Erected in 1859-1860 by W. Roxbury contractor Wm. Evans,¹ the bldg. was originally just 3 bays wide (the present #175) and featured a rusticated ground floor and offset left entrance.² In 1863 the owners of the alley to the south sued Evans because his 4-story rectangular bay window overhung their property (Evans agreed to lease the space for \$100/year for 10 years & then remove the bay.)³

Evans is not listed as living at 175 Tremont & it was probably always rental units. In 1865 the bldg. was 1st listed in the City Directory as the "Evans House" hotel. In Sept. 1866 Evans purchased the parcel adjacent to the north for \$51,000 and within the next 3 years added the 4 bays at #174.⁴ This side of the bldg. shared a north party wall until 1914, when Avery St. was widened and the north facade was exposed for the first time. The present brick Avery St. wall dates from that time. At some time during its history the rusticated stone ground floor was replaced by a cast iron storefront, perhaps for a piano shop.

An advertisement in the 1885 Directory notes that the bldg was managed by John Mason Lille, who also ran the Pelham House, and that it offered "stores, studios, and rooms to let for light business purposes. This house is situated in the center of the city & has 100 rooms, only First Class Tenants admitted." One of these tenants was the Ladies Banking Company, "the only office in Boston devoted exclusively to ladies, furnished & fitted solely for their use" with prompt quotation of the latest stock & bond prices. As mentioned earlier, piano companies also were located here.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

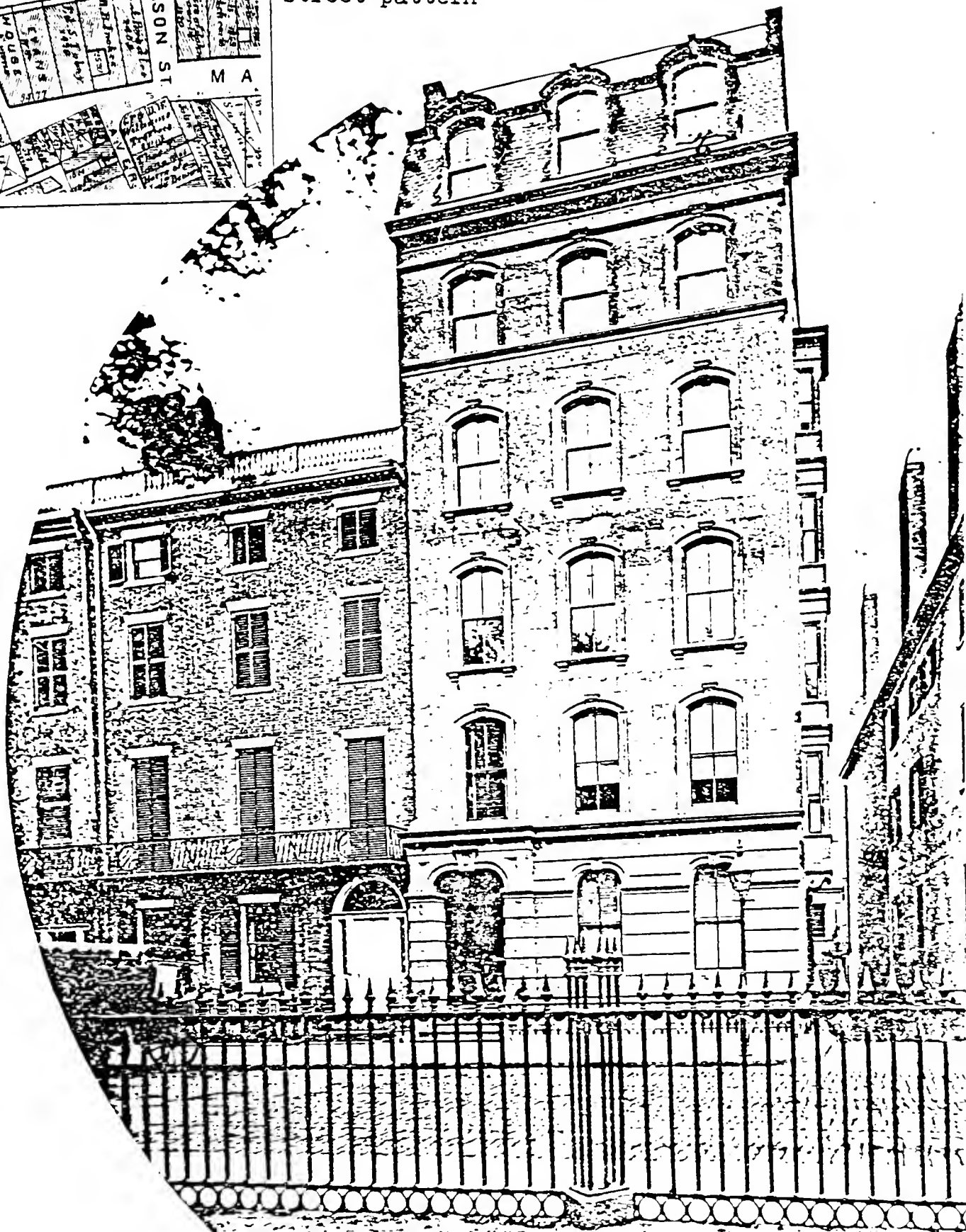
National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, Deed Book 766, p. 87 (says Evans had demolished the house formerly at #175 and was proceeding to build another dwelling on the site.) (1859)
2. SPNEA files, Tremont St. (photo of original 3-bay facade)
3. Suffolk County Courthouse, Book 848, p. 158 (describes suit)
4. Suffolk County Courthouse, Book 886 p. 49 (describes purchase of parcel at #174 in 1866) Book 971, 199 (describes agreement on extension of the building at #174)
5. 1885 Boston City Directory
6. 1884 advertisement in Historical Review of the Boston Theatre by Edward O. Skelton, 1884, Boston.

1874 Atlas shows original
street pattern

175 Tremont St.



#175 Tremont St.
in the 1860's
before construction of
addition and changes in
the storefront. Note oriel
window at right.

SPNEA photo



1 Tremont facade

ADDRESS 176 Tremont St. COR.
(side facade at 22-26 Avery St.)
NAME Union Station/Astor/Tremont Theatre
present original

MAP No. 24N/12E SUB AREA Theatre
1889-90 Damrell, p. 65
DATE (side facade 1914-15) Atlases
source

J.B. McElfatrick & Son (Damrell)
ARCHITECT (side facade unknown)
source

BUILDER Smith Brothers (Damrell)
source

OWNER Albert M. Slater, et.al.
/ Astor Trust, Room 3052
original present One Boston Pl.

PHOTOGRAPHS 5 2/5, 8 2/6, 11a 3/1, 3/2 .79

Ward 3. Parcel # 4886 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) theatre

NO. OF STORIES (1st to cornice) 3 plus 1

ROOF mansard (obscured) cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (stone) concrete iron/steel/alum.

BRIEF DESCRIPTION The original Tremont St. facade, a 4-bay, 4-story stone Mansard, has been totally covered by signs and "modern" blue plastic panels. It may be all or partly intact beneath. On Avery Street the side entrance facade features a well-detailed Beaux Arts terra cotta entrance bay located offset right on an otherwise flat, windowless stucco facade with inscription "Tremont Theatre" Copper cornice and
EXTERIOR ALTERATION minor moderate drastic concrete parapet

→ facade obscured, ? alteration

CONDITION good fair poor LOT AREA 14,225 sq. feet

NOTEWORTHY SITE CHARACTERISTICS L-shaped building with entrances at 176 Tremont and 22-26 Avery. Tremont facade faces Boston Common and is part of proposed "Piano Row" district. The Avery St. entrance dates from 1914-15 when Avery St. was widened by 25' on the south side.

SIGNIFICANCE (cont'd on reverse) The Astor/Tremont is significant as one of only two remaining 19th century Boston theatres, with a long and colorful theatrical history. If its original stone Mansard facade is preserved beneath the present "modern" sheathing, it would be the earliest surviving theatre facade in Boston.

The Tremont, second Boston theatre by that name, reportedly seated 1700 and was described by 19th c. writers as "one of the most beautiful and fashionable playhouses in Boston celebrated for its Renaissance decorations, delicate colorings and other charming details.

(Map)

(NRD/C) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

New York architect J.B. McElfatrick (d. 1906) specialized in theatre building and designed the famed Keith's Boston theatre of 1894. The Tremont was managed by Henry Abbey and John Schoeffel, previously of the Park Theatre, known as international managers who controlled the Am. tours of many of the world's greatest artists and brought Sarah Bernhardt and other foreign actors to the Tremont. The first performance, by English comedian Charles Wyndham, gave the theatre a foreign stamp which later events accentuated.

Several changes occurred in the 1910's. The Avery St. facade was erected after the widening of Avery St. c. 1914-15. "Birth of a Nation" had its Boston premiere there on April 8, 1915. In 1916 the theatre suffered a fire and was remodelled by architects Wells & Dana in the "English Renaissance" style of 1700.⁵ In the 1920's the theatre showcased George M. Cohan's musical comedies like "Little Nellie Kelly" and "The O'Brien Girl".⁴ Plays, operas and musicals alternated with films until 1934, the date of the last stage play.¹⁰ In 1947-8 the theatre was remodelled and "modernized" by Wm. Riseman, Assoc. and renamed the Astor.⁶ The 3rd balcony and much original detailing was removed and the present exterior facade installed. For the next decades the Astor was one of the city's top movie houses. It is presently used as a late-night "juice bar".

The Tremont was erected on the site of the Haymarket Theatre, the first in the area, which stood from 1796 to 1803.

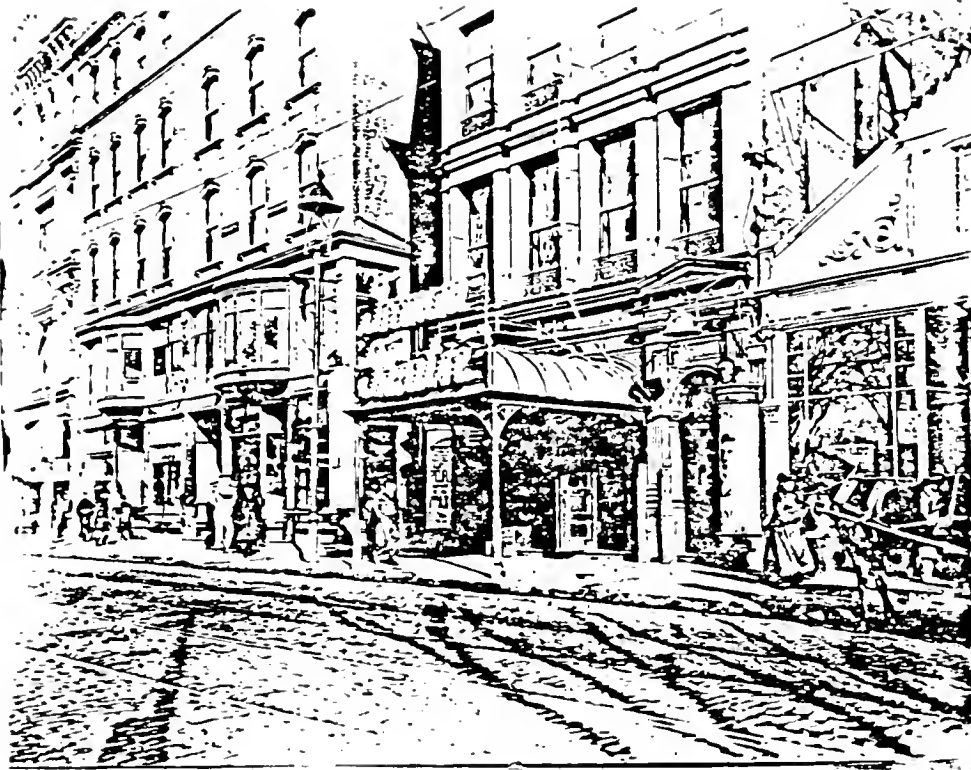
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district. (Contributing

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. King, Moses, How to See Boston, 1895, p. 101
2. Damrell, Chas. A Half Century of Boston Buildings, p. 65.
3. "Boston Theatres of Today" in Bostonian, Vol 2, Sept. 1895 (BPL 5301.45) (illus of boxes and stage)
4. Norton, Elliot, Broadway Down East, 1978, p. 19
5. Boston Evening Transcript, 9/2/1916 (on remodelling) 1/24/1916 (on the
6. Architectural Record, vol. 104, p. 120-144, Nov. 1948 (on "modernization")
7. Progressive Architecture, vol. 31, Feb. 1950, p. 66-71
8. Tucci, Douglass S., "The Boston Rialto.." City Conservation League, 1977
9. SPNEA files (Tremont St) photos of original exterior
10. Boston Public Library theatre scrapbook, Fine Arts Dept.
11. Boston Globe, 1/10/1912 (on widening of Avery St) --doesn't mention the





SPNEA
photo

Original entrance to the Tremont Theatre at 176
Tremont St.

ADDRESS 177 Tremont St. COR.NAME Harry Kraft Bldg
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1928-1935 Atlas & style (no permit)
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
original present
Associated SynagoguesPHOTOGRAPHS 11a ⁴/₄ .79

Ward 3, Parcel #4885 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 5 plus _____ROOF flat cupola _____ dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION Narrow, symmetrical Classical Revival Commercial building
one triple-window in width, with a flat surface and some free classic
detailing in low relief including a broken-scroll pediment on the
uppermost spandrel, urns at roof corners.EXTERIOR ALTERATION minor moderate drastic heavily altered at 1st floorCONDITION good fair poor _____ LOT AREA 2645 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, part of architecturally
varied streetscape in "Piano Row" areaSIGNIFICANCE (cont'd on reverse) Good example
of a late 1920's commercial building style
characterized by a flat concrete surface
anticipating the Moderne, accented by
classically-inspired motifs executed in low

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

relief with some originality of interpretation. Similar in style to #154-156 Boylston. Contributes to the architectural variety of the streetscape.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district. Building contributes to the district, is not an intrusion.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

178-179

ADDRESS Tremont St. COR. Head Place (alleyNAME / Oliver Ditson Building
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1916-1917 permit 11/27/1916
completed Sept. 1917
sourceARCHITECT C. Howard Walker Assoc.
Townsend, Steinle & Haskell Arch.
source (permit)BUILDER not listed on permit
sourceOWNER Chas. H. Ditson/ 1 Greenwich Plaza
original present Greenwich, Conn
01620PHOTOGRAPHS 5 1/5, 10 5/5 .79Ward 3, Parcel #4884 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential stores, offices and light storageNO. OF STORIES (1st to cornice) 10 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone Marble concrete iron/steel/alum.

BRIEF DESCRIPTION 5-bay white marble Renaissance Revival "palazzo skyscraper with heavily altered 2-story storefront (originally with Corinthian pilasters); 3rd floor set off by banding and decorated with musical symbols & composer's names; level 4-8 unadorned except for projecting sills under paired windows cut from the flat surface plane; 9th-10th floors form cap, with 2-story Corinthian columns set in antis under marble leafy modillion

EXTERIOR ALTERATION minor moderate drastic
1st two stories heavily altered corniceCONDITION good fair poor LOT AREA 5803 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, with small service alley to right; part of "Piano Row"SIGNIFICANCE (cont'd on reverse) The Oliver Ditson Building is significant as a carefully detailed Renaissance Revival skyscraper with unusual white marble facade designed by internationally known architect C. Howard Walker for the Boston-based Oliver Ditson Co., called "the oldest music publishing house in the United States" & largest in No. America. The Ditson Co., which occupied the building from 1917 to 1931, was founded in 1835 and occupied a number of buildings (including 150 Tremont in the theatre area—see form)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

before building this 10-story "thoroughly modern" office building to house its continually expanding business. In addition to the publishing and sale of sheet music and publishing of periodicals, the firm sold musical instruments and was an important early distributor of phonographs and records.²

The 1st floor of the new building was used for sale of retail sheet music, the 2nd for "Victor Talking Machines" with soundproof rooms for trying records, the 3rd for wholesale sheet music, 4th for retail sale of musical instruments, 5th for wholesale instruments & repairs, 6th for recordkeeping, 7th-9th were rented out and 10th housed luxury offices for the management plus a memorial to Oliver Ditson.¹ The show windows on the lower stories had a "bronze finish by Tiffany"¹ and an entrance vestibule of Sienna marble (both since altered). The musical symbols at level 3 are explained in Wm. Fisher's Notes on Music in Old Boston (1918).¹ A parapet shown in some photographs does not appear in Fisher's book.

Architect C. Howard Walker (1857-1936) was a Boston native with an international reputation as an authority on architecture and fine arts. He trained in Boston, formed a partnership with Thomas Kimball of Omaha in 1889, & designed the Trans-Mississippi Exposition in Omaha in 1889 and the Louisiana Purchase Exposition in St. Louis in 1903. The Oliver Ditson Building, well-published in its day, was one of his best-known works, along with the Mt. Vernon Church (1891) & British Consulate on State St. In 1913 he became Director of the Dept. of Design at the Boston MFA.

Preservation Consideration (accessibility, re-use possibilities, capacity (cont below for public use and enjoyment, protection, utilities, context).

National Register: Part of suggested "Piano Row" district.

Significance, (cont)

*in the early 1900's he also served as editor of Architectural Review. Walker became an Institute Fellow of Boston Society of Architects in 1891 and was an honorary member of the Royal Institute of British Architects. The associate architects, Charles Steinle, Ralph Townsend & Wm. Haskell, were partners in a N.Y. firm known for its large apt. buildings and the 5th Ave. store of Best & Co.⁵

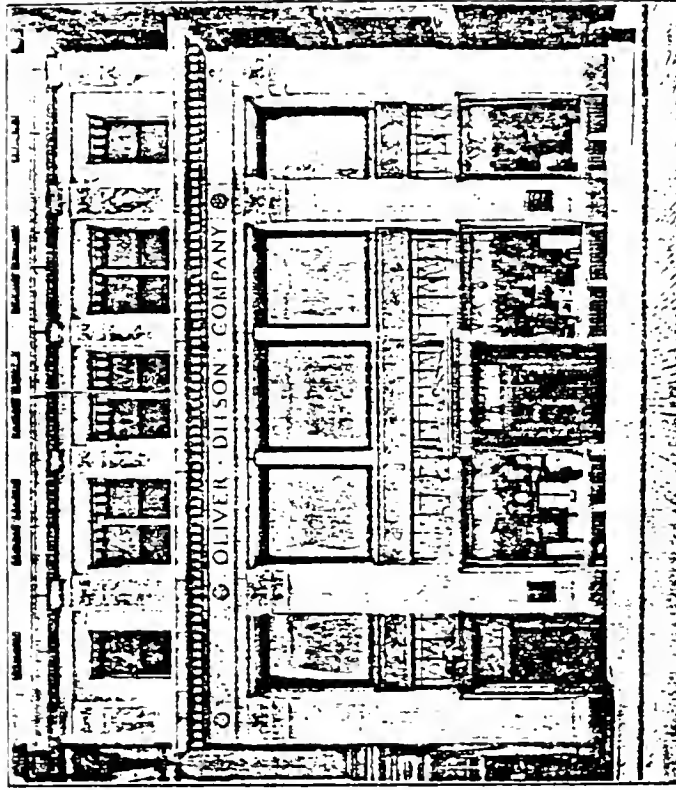
The building was erected on the site of the Knickerbocker Bldg (1877-1916)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Notes on Music in Old Boston by Wm. A. Fisher, Boston, 1918 (includes both interior and exterior photographs)
2. One Hundred and Fifty Years of Music Publishing in the United States 1783-1933 by Wm. A. Fisher, Boston, 1933.
3. Boston Architectural Yearbook, 1918 (adv. shows original storefront)
4. Am. Arch. & Bldg. News, Vol. 113, Feb. 13, 1918 #2199 pl. 57 (illus)
5. Withey, Biographical Dictionary of Am. Architects, p. 623-4
6. Dictionary of American Biography, entry on Oliver Ditson.
7. Geo. D. Hall Co, Official Program of the City of Boston Tercentenary Celebration, Boston, 1930, p. 48-49.

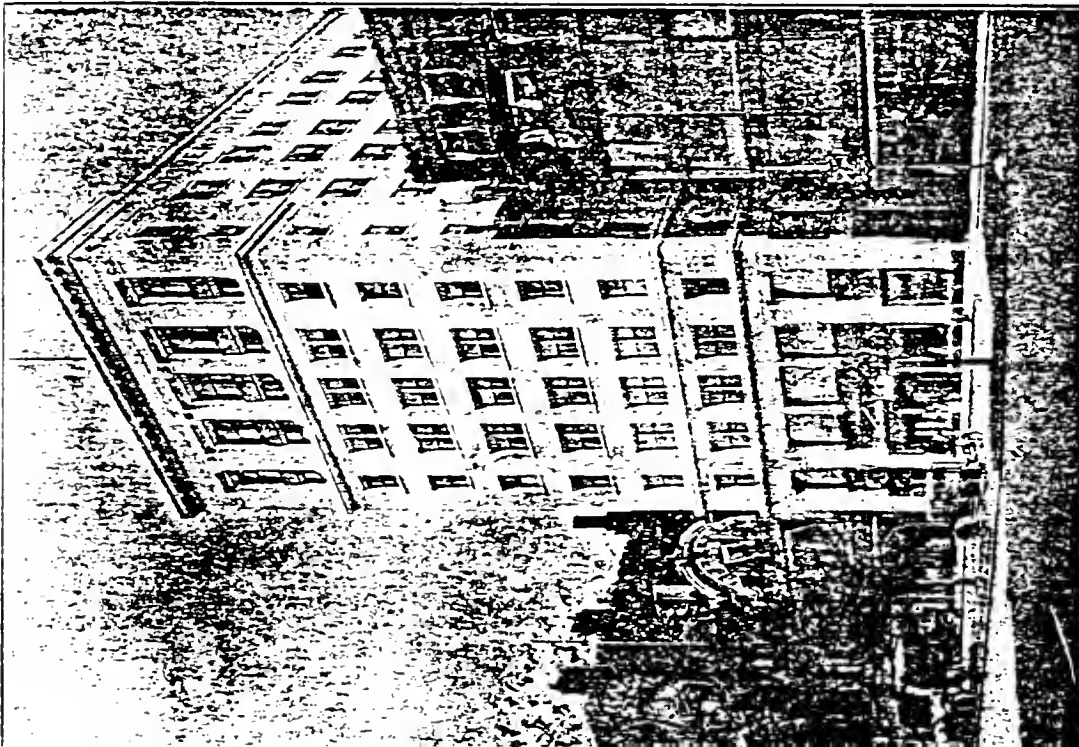
THE DITSON BUILDING

THE focus of modern Boston's shopping activity is at the corner of Tremont and Boylston Streets, where converge the currents of vivid life from hotels, theatres and subways. Facing the Common on Tremont Street, within a stone's throw of this teeming corner, rises the



stately façade of the most recent among the city's notable structures; it is the splendid new home of the Oliver Ditson Company. White marble was the ma-

79



Ditson Building, 178-179 Tremont Street

From: Notes on Music in Old Boston by
Wm. A. Fisher, Boston 1918
 (following pages show interior
 photographs) at Boston Athenaeum

NR Area C # TH-17ADDRESS 180-182 Tremont Cor. Head PlaceNAME Edison Electric Illum.
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1929-1931 Building permit 8/20/1929
sourceARCHITECT Bigelow, Wadsworth, Hubbard & Smith
sourceBUILDER not listed on permit
sourceOWNER Edison Electric/ Geo. R. White Fund
original (Boston Edison, lessee)
presentPHOTOGRAPHS 3 2/1. 5 1/5.79Ward 3. Parcel #4890 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and Boston Edison officesNO. OF STORIES (1st to cornice) 14 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Virtically soaring Moderne steel frame skyscraper. Ground level, partly intact, features original offset right entrance at #182 and part of original copper marquee. Levels 2 and 3 are united by 2-story paired metal window bays. Upper 12 floors defined by rising concrete piers and recessed stacked single metal window units flanked by single windows cut from wider outside piers.

EXTERIOR ALTERATION minor (moderate) drastic altered storefronts & entrancesCONDITION (good) fair poor LOT AREA 6621 (except #182)
sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, with small alley to the south. Part of "Piano Row" area. Contributes to impressiveness of the Boylston/Tremont corner.SIGNIFICANCE (cont'd on reverse) The EdisonElectric building was one of the city'stallest when built and remains a notableexample of the early 1930's Moderne sky-
scraper which contributes to the varied

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

"Piano Row" streetscape.

When building their new headquarters, Boston Edison naturally turned to Bigelow, Wadsworth, Hubbard & Smith, successor firm to Bigelow & Wadsworth (1910-1927), which in turn had succeeded Winslow & Bigelow (1901-1908).¹ These large Boston firms did the Edison substations and the former headquarters at 25-39 Boylston St (see form) Senior partner Henry Forbes Bigelow (1867-1929) one of the city's most prominent architects for many years, was involved in earlier years in design of the Hotel Touraine, Walker Building addition, Steinert Building, Oliver Ditson Building at 150 Tremont, all in the theatre area, as well as the American Antiquarian Society building in Worcester, the Radcliffe College Library, and town halls in Weston and Needham.

The Electric Company occupied the building until 1965, after which it was headquarters for 10 years for the Dept. of Education. The building was built on land owned by the George Robert White Fund, which retained ownership of the land even after construction of the building.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of suggested National Register "Piano Row" district. (Contributing)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Information on partnerships and dates from BPL architectural file.

183- 186

ADDRESS Tremont St. COR. 51-53 Boylston

NAME Masonic Temple (same)
present original

MAP No. 24N/12E SUB AREA Theatre

permit 10/21/1897

DATE 1897-1899 dedications 9/5/1899

source 12/27/1899

ARCHITECT Geo. Loring and Stanford Phipps
source (permit)BUILDER not listed on permit
source Master WardensOWNER Grand Lodge of Massachusetts/
original present

PHOTOGRAPHS 3 2/3, 2/2, 5 1/4, 11a 2/1.79

Ward 3, Parcel #4889 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential Masonic temple and stores (3 on 1st fl, 2 in baseme

NO. OF STORIES (1st to cornice) 9 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone Hallowell concrete iron/steel/alum.
granite

BRIEF DESCRIPTION 5 X 5 bay Renaissance Revival steel frame "palazzo sky-scraper" with extra bay and main entrance formed by cutting off Tremont/Boylston corner and accenting this surface with iron lamps, an iron balcony, Palladian window, garlands, busts, etc. Rusticated 1st-3rd level 3-bay stone balcony on Tremont facade, varied classical window treatments bldg terminated by Greek fret band, row of oxeve windows & copper leafy

EXTERIOR ALTERATION minor moderate drastic modillion cornice
storefronts replaced by murals (1965)CONDITION good fair poor LOT AREA 10,146 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Located at important city focal point.

one of three major corner bldgs at Tremont/Boylston/Boston Common intersection, part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) This dignified Renaissance Revival skyscraper serves as a strong visual anchor for the major intersection of Tremont, Boylston and the Common and is historically very significant as the third Masonic temple on the site, headquarters for the first Masonic lodge in America and highest Masonic authority in New England.

The Grand Lodge of Massachusetts, founded in 1733, is considered the oldest in America and third oldest in the world. Among its early Grand Masters ^{were} founder Henry Price and

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u>X</u>
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Revolutionary War heroes Joseph Warren and Paul Revere. The society met at the Bunch of Grapes Tavern on King (State) St until 1832, when the first Grand Lodge Temple was completed at the corner of Tremont and Temple Place. In 1859 the Grand Lodge moved to the brick Greek Revival Winthrop House at Tremont & Boylston which burned in 1864. A Gothic-style temple was erected on the site in 1864-1866 but it, too, was destroyed by fire, in Sept. 1895. The present building, still on the same site, was dedicated on December 27, 1899.¹

The building houses Grand Lodge offices, a library, museum, thirty Blue Lodges and several large 2-story halls including Doric, Ionic and Corinthian Halls and Gothic Hall, dedicated to the Scottish rite degrees. The well-preserved turn-of-the-century interior features some 18th c. masonic furniture. The Tremont St. frontage was occupied by retail shops until 1965, when the present symbolic mosaic murals were installed.¹

Architects George F. Loring (1851-1918) and Stanford Phipps, partners beginning in 1888, were for several years a leading Boston firm whose work in the commercial, public and masonic sector includes the Somerville Public Library and masonic building, the Crocker Warehouse, Divinity Hall at Tufts, the Universalist Society Church in Canton, Univ. Soc. chapel in Dorchester and schools in Melrose, Athol & Braintree. Contemporaries said of Loring's work "His designs showed originality & artistic merit and...he was successful in combining beauty with inexpensive construction." Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context).

National Register: Part of suggested "Piano Row" district

Building is open to the public through tours offered daily.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Masonic Temple Tour Guide, Grand Lodge of Mass, 1974
2. Grand Lodge of Masons in Massachusetts, Historical Sketch 1733-1978 by R.W. Earl W. Taylor, revised by Robert Beach, Boston, G.L.O.M. 1978
3. New England Magazine, vol. 13, Sept. 1895 p. 12, 14, 452, 459, 460
4. King's How to See Boston, 1895, p. 101
5. Boston Post, 9/2/1899 (includes illus.)
6. Edw. Bacon, Bacon's Dictionary of Boston, p. 363 (1886)
7. Richard Herndon, Boston of Today, p. 296 (1892)
8. Withey, Biographical Dictionary of Am. Architects, p. 380-381
9. Boston Public Library architecture files, on Loring & Phipps

ADDRESS 216-218 Tremont COR. 115 LaGrangeNAME Union Warren Savings/Union Savings Bank
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1925 Building permit 8/12/1925
sourceARCHITECT Thomas M. James Co. "
sourceBUILDER George B.H. Macomber "
source TruOWNER Union Institution/ 216 Tremont St.
original presentPHOTOGRAPHS 10 3/3. 3 4/6 .79 + fileWard 3 Parcel #4909 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) bank & officesNO. OF STORIES (1st to cornice) 9 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (stone) limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Late Renaissance Revival steel frame "palazzo skyscraper" with principal 3-bay facade on Tremont & 5 bays on LaGrange. Intact rusticated ground level featuring semi-circular arched windows with (inc) projecting keystones & original sash, intact center entrance flanked by lamps. "Shaft" of building is unadorned, regular in fenestration. Cast stone leafy modillion cornice.

EXTERIOR ALTERATION (minor) moderate drastic _____

CONDITION (good) fair poor _____ LOT AREA 7195 sq. feetNOTEWORTHY SITE CHARACTERISTICS Rectangular-shaped building on corner site, important

for its relationship to nearby early skyscrapers, esp. the Touraine & Little Building. Last building on east side of Tremont to be included in "piano row" area SIGNIFICANCE (cont'd on reverse) This well-

preserved late Renaissance Revival bank bldg.

(Map)

is a good example of Boston institutional archiitecture and serves as the southern anchorfor the suggested "Piano Row" District. With

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

neighboring early skyscrapers such as the Hotel Touraine, Little Building and Masonic Temple, the Union Warren Savings Bank building helps to reinforce the characteristic 9-10 story height of buildings clustered around the Tremont/Boylston intersection.

The firm of Thomas M. James, architects and engineers, specialized in designing banks. The founder and president of the company, Thomas M. James (1875-1942) was born in Cambridge and received his architectural training under Samuel J. Brown. After a few years practicing in the firm of Hill & James he organized his own company in 1909. James also designed the interior of the Shubert Theatre (1910) and the Post Office building at 154-170 Stuart St. in the theatre area. (1927).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of Am. Architects p. 320

ADDRESS 220-222 Tremont COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1890-1895 present facade:
Atlas (no permit)
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
10 3/4 original presentPHOTOGRAPHS 3 4/4, 4/5, 4/6. 79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola _____ dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.BRIEF DESCRIPTION 19th century commercial structure with intact 4-bay
3-story pressed metal facade, double hung windows separated by metal stop
fluted pilasters, paneled metal spandrels and metal modillion cornice.EXTERIOR ALTERATION minor moderate drastic some storefront alterationCONDITION good fair poor rusting LOT AREA 1488 sq. feetNOTEWORTHY SITE CHARACTERISTICS Brick rear facade has Greek Revival rectangular
lintels, a brick block cornice, and a slate roof with metal dormersSIGNIFICANCE (cont'd on reverse) This late19th century commercial building eitherreplaced an earlier bowfront house orrepresents a totally remodelled facade.Over the years it was the location of atleast one piano dealership, that of

(Map)

(N) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Theodore B. Dillaway in 1897. By the late 19th century, the block of Tremont between Boylston and Stuart was a secondary part of "Piano Row"

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____



ADDRESS 224 Tremont St. COR.

NAME _____

present

original

MAP No. 24N/12E SUB AREA Theatre

DATE post-1950 style (no permit)

SOURCE

ARCHITECT

SOURCE

BUTLAND

SOURCE

OWNER

original

present

PHOTOGRAPHS 10 $3/5$, 3 $4/4$, $4/5$, $4/6$: 79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential stores and offices

NO. OF STORIES (1st to cornice) 6 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION One-bay modern yellow brick commercial building
of no architectural distinction.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 1429 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse)

Does not contribute architecturally

(Map)

(M) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 226 Tremont St. COR.NAME present originalMAP No. 24N/12E SUB AREA TheatreDATE 1890-1895 Atlas (no permit) sourceARCHITECT sourceBUILDER sourceOWNER original presentPHOTOGRAPHS 3 4/4, 4/5 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 6 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

Narrow

BRIEF DESCRIPTION yellow Roman brick Romanesque Revival commercial building, featuring single 4-story pressed metal polygonal bay extending from level 2 to 5 and a 4-bay arcade at topmost level followed by brick corbel table cornice. Spandrels on pressed metal bay have interlocking circle design.EXTERIOR ALTERATION minor moderate drastic heavily altered storefrontCONDITION good fair poor LOT AREA 1429 sq. feetNOTEWORTHY SITE CHARACTERISTICS SIGNIFICANCE (cont'd on reverse)

(Map)

Most notable building in a group of
small-scale, generally late 19th century
commercial buildings (220-230 Tremont)
which replaced 5 earlier Greek Revival
bowfronts.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 228 Tremont St COR.NAME McKeough's PubpresentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1894 (remodelled 20th c.) Bldg. Dept¹source

ARCHITECT _____

source

BUILDER _____

source

OWNER _____

originalpresentPHOTOGRAPHS 3⁴/2, 4/3.79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 1 (equivalent to 2 in height) plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles (stucco) asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.BRIEF DESCRIPTION Stucco bar entrance

EXTERIOR ALTERATION minor moderate (drastic)

CONDITION (good) fair poor _____ LOT AREA 1429 sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

SIGNIFICANCE (cont'd on reverse) _____

Does not contribute architecturally

(Map)

Probably was originally a late 19th c.commercial building of 4-5 stories

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Building Department jacket records permit as dating from 1894. The permit is missing, however.

ADDRESS 230 Tremont St. COR.

NAME _____

presentoriginalMAP No. 24N/12E SUB AREA TheatreDATE 1909-1917 Atlas (no permit)source

ARCHITECT _____

source

BUILDER _____

source

OWNER _____

originalpresentPHOTOGRAPHS 3 4/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.BRIEF DESCRIPTION Early 20th century pier and spandral commercial buildingEXTERIOR ALTERATION minor moderate drastic _____CONDITION good fair poor _____ LOT AREA 1429 sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

SIGNIFICANCE (cont'd on reverse) _____

Does not contribute architecturally

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 232 Tremont COR. 71-77 Stuart

[illegible]

MAP No. SUB AREA

DATE _____ SOURCE _____

ARCHITECT _____ SOURCE _____

BUILDER _____ SOURCE _____

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PHOTOGRAPHS 3 3/5 .79



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) _____ plus

ROOF cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION

See form for 71-77 Stuart

EXTERIOR ALTERATION minor moderate drastic

CONDITION	good	fair	poor	LOT AREA	sq. feet
-----------	------	------	------	----------	----------

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse)

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 244-250 Tremont COR.NAME Wilbur Theatre / Ye Wilbur Theatre
present originalMAP No. 24N/12E SUB AREA Theatre
building permit 4/26/13
DATE 1913-14 opening 4/19/1914
sourceARCHITECT Clarence H. Blackall permit
sourceBUILDER Haynes Construction Co. "
source N.E. Medical Ctr.OWNER Wilbur Theatre Realty
original Trust presentPHOTOGRAPHS 3 5/4, 3/6, 79Ward 3, Parcel #5645 UTM#19/329860/4690560TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) theatreNO. OF STORIES (1st to cornice) 2 (equivalent in plus -
height to 3)ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone marble tile concrete iron/steel/alum.
(English bond)BRIEF DESCRIPTION Symmetrical free-standing 3-bay Colonial Revival theatre. Triple entrance portals marked by fluted Greek Ionic columns set in antis and supporting pedimented entablatures. Three arched, elongated second floor windows open onto decorative iron balcony; marble semi-circular tympanums carved with theatre masks. Above, Adamesque panels and marble plaque inscribed "Wilbur Theatre" followed by leafy modillion
EXTERIOR ALTERATION minor moderate drastic cornice and roof balustrade.CONDITION good fair poor LOT AREA 10,400 sq. feetNOTEWORTHY SITE CHARACTERISTICS Small park at intersection of Tremont and Stuart directly to north; Music Hall adjacent to south and east.SIGNIFICANCE (cont'd on reverse) The Wilbur Theatre is significant as the best Boston example of Colonial Revival theatre design, as the work of nationally prominent theatre architect Clarence Blackall, and as the scene of several premieres and many notable performances.

The Wilbur differs from other area theatres in its free-standing plan and the simplicity of Blackall's eclectic design, a combination of Georgian, Federal and Greek Revival motifs. Fine detailing

(Map)



Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>Y</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	<u>X</u>	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

includes the portals, copied directly from the 1837 Thomas Bailey Aldrich house on Beacon Hill.⁶ The well-preserved interior, which seats 1000, was designed for dramatic productions rather than spectacles and was praised for its intimate atmosphere, more like a conservative club or distinguished home than a theatre. Decorators were Pennell, Gibbs and Quiring, whose senior partner, H.B. Pennell, also worked on the Colonial, Shubert and Saxon/Majestic. Ornamental plastering was by John Bowen.

Clarence Blackall (1857-1942), senior partner in the Boston firm of Blackall, Clapp and Whittemore, designed 14 Boston theatres and was considered one of the most experienced U.S. theatre architects of his day. His other buildings in the theatre area include the Colonial, Music Hall/Metropolitan, Modern, Pilgrim/Olympia, Little and White Buildings and Hotel Avery.

Premieres at the Wilbur included pre-Broadway runs of "Our Town" and "Mary, Mary." In 1947, Marlon Brando became an overnight superstar for his performance with Jessica Tandy in "A Streetcar Named Desire."⁵

The Wilbur was named for Arthur L. Wilbur (d. 1917), veteran Boston theatre manager, organizer of the Wilbur Opera Company and partner in the firm of Stairs Wilbur, which formed one of the largest U.S. theatre chains.⁷ Wilbur was associated with the Shuberts in the erection of the Wilbur Theatre, which was built on the site of the Winthrop School for Girls.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Preservation Recommendations: Eligible for the National Register (indiv Recommended (with reservation) for study as Boston City Landmark

Current Status: The theatre is owned by Tufts New England Medical Center and leased to the Jujamcyn Co, which also manages the Colonial. The 10-year lease began in 1969, at which time the managers restored the building to its 1914 appearance at a cost of \$250,000. However, at the expiration of the lease the Jujamcyn Co. has decided not to renew, and Tufts has put the building up for sale.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. American Architect and Building News, vol 106, #2016, 3/12/1914 (plates and plans)
2. Boston Sunday Globe, 4/19/1914 (illus. article on theatre)
3. Boston Globe, 4/20/1914 (opening performance)
4. Boston Transcript, 4/5/1913, 4/21/1914, 5/2/1914 and 4/15/1939
5. Elliot Norton, Broadway Down East, p. 64, 68-70, 108
6. Douglass Tucci, "The Boston Rialto..." City Conservation League, 1
7. New York Times, March 24, 1917 (obit. Arthur Wilbur)
8. Tobie Stein, unpublished manuscript on Wilbur Theatre (copy at Bos Landmarks Commission.)

ADDRESS 252-272 Tremont COR.NAME Music Hall/ Metropolitan Theatre
present originalMAP No. 24N/12E SUB AREA Theatre
building permit 12/26/23DATE 1923-1925 opening 10/17/1925
sourceARCHITECT chief designers: Blackall, Clapp and
Whittemore. Also C. Howard Crane;Kenneth Franzheim, G. Nelson MeserBUILDER Olympia Construction Co. 4 source
sourceOWNER Tremont St. Realty/
original presentPHOTOGRAPHS 10³/6, 3/7, 3 5/2, 5/3, 1 2/4.79Ward 3, Parcel # 5640 UTM# 19/329860/46905TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) theatre, offices and storesNO. OF STORIES (1st to cornice) 14 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone limestone concrete iron/steel/alum.BRIEF DESCRIPTION Irregularly-shaped Renaissance Revival "palazzo skyscraper" with symmetrical, 11-bay Tremont facade. Two-story colonnade of engaged fluted Greek Ionic columns at level 2-3. Shaft of building organized by rising piers, recessed spandrels and paired metal window units, with ornament concentrated at level 4 and 5. Building terminated by two-story colonnade of engaged Corinthian pilasters at level 12 and 13, plus dentil
EXTERIOR ALTERATION minor moderate drastic cornice and roof cresting of
palmettes and theatre masks.CONDITION good fair poor _____ LOT AREA 46,106 sq. feetNOTEWORTHY SITE CHARACTERISTICS Building roughly L-shaped, wrapped aroundWilbur Theatre to north. South elevation of 6 stone bays and tan panel brick rear entrance opening onto small triangular plaza.SIGNIFICANCE (cont'd on reverse) The Music Hall/ Metropolitan is highly significant as the largest theatre in Boston history and one of the largest in the country, as the best N. example of the sumptuous "movie palace" of the roaring twenties and as the last of Clarence Blackall's 14 Boston theatres.

(Map)

The theatre reputedly cost \$8.5m, seats 4200-4400, and is housed in a large office building first to be constructed in Boston under a new height limit of 14 stories. Architect was Clarence Blackall (1857-1942), one of the

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	X
Agricultural	_____	Education	_____	Religion	_____
Architectural	y	Exploration/ settlement	_____	Science/ invention	_____
The Arts	X	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

leading U.S. theatre architects and designer of the Colonial, Wilbur, Modern and Pilgrim/Olympia. The interior, modeled after Garnier's Paris Opera⁶ and decorated in the Louis XIV style, was appropriately advertised as "the public castle" with "a thousand and one wonders" including the grand lobby with four tiers of promenades, spacious lounges, marble doorways, rose jasper pillars, two 1800-lb. gold plated chandeliers, bronze details by the Gorham Company, and \$10,000 in gems decorating the central mural painting by Edmund Philo Kellogg.⁵

The entertainment was equally extravagant. The Met offered a combination of films and a stage show, which might feature its resident ballet corps, 100-voice chorus, 55-piece orchestra and two-console organ, all for 35¢ or 75¢ on weekend evenings. Resident producer John Murray Anderson arranged his own stage shows, headlined over the years with stars such as Rudy Vallee, Al Jolson, Burns and Allen, Jack Benny and Bob Hope.⁶ A seating board and cadre of 40 well-mannered, costumed ushers made sure that no seat remained empty long. Waiting patrons could arrange for bridge parties, lounge in comfortable chairs with the latest magazines, promenade to the music of two lobby orchestras, play ping pong, or visit the chic art deco restaurant which opened in 1932.

Since the destruction of the Boston Opera House in 1958, the Metropolitan has been used for performances by the Royal Ballet, Metropolitan Opera Company, Bolshoi, Kirov and Stuttgart Opera.⁶ Has been the "Music Hall" (leased by Sach Preservation Consideration (accessibility, re-use possibilities, capacity, theatres), since 196 for public use and enjoyment, protection, utilities, context).

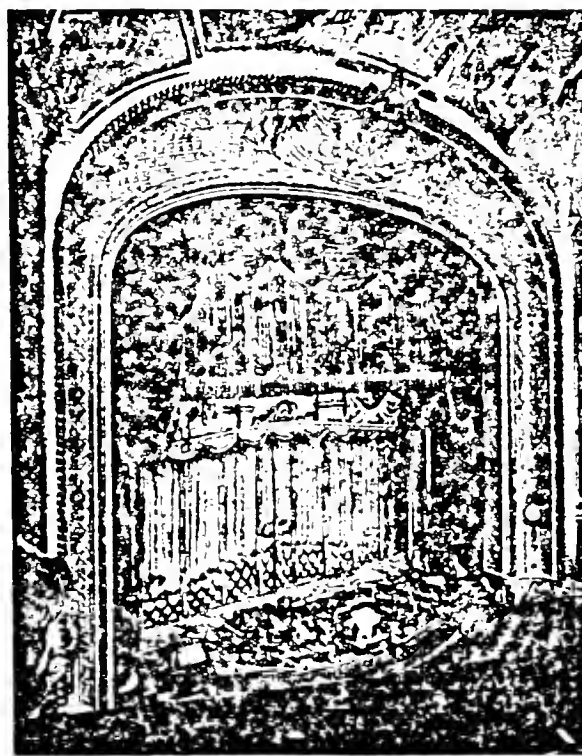
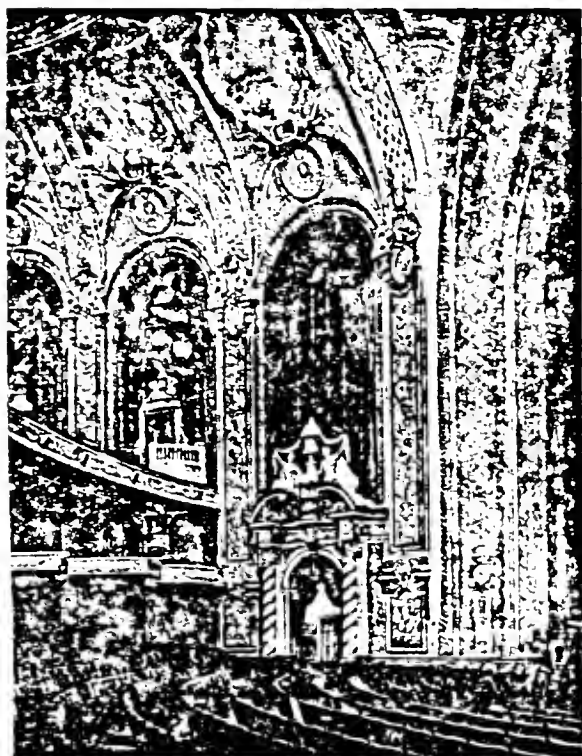
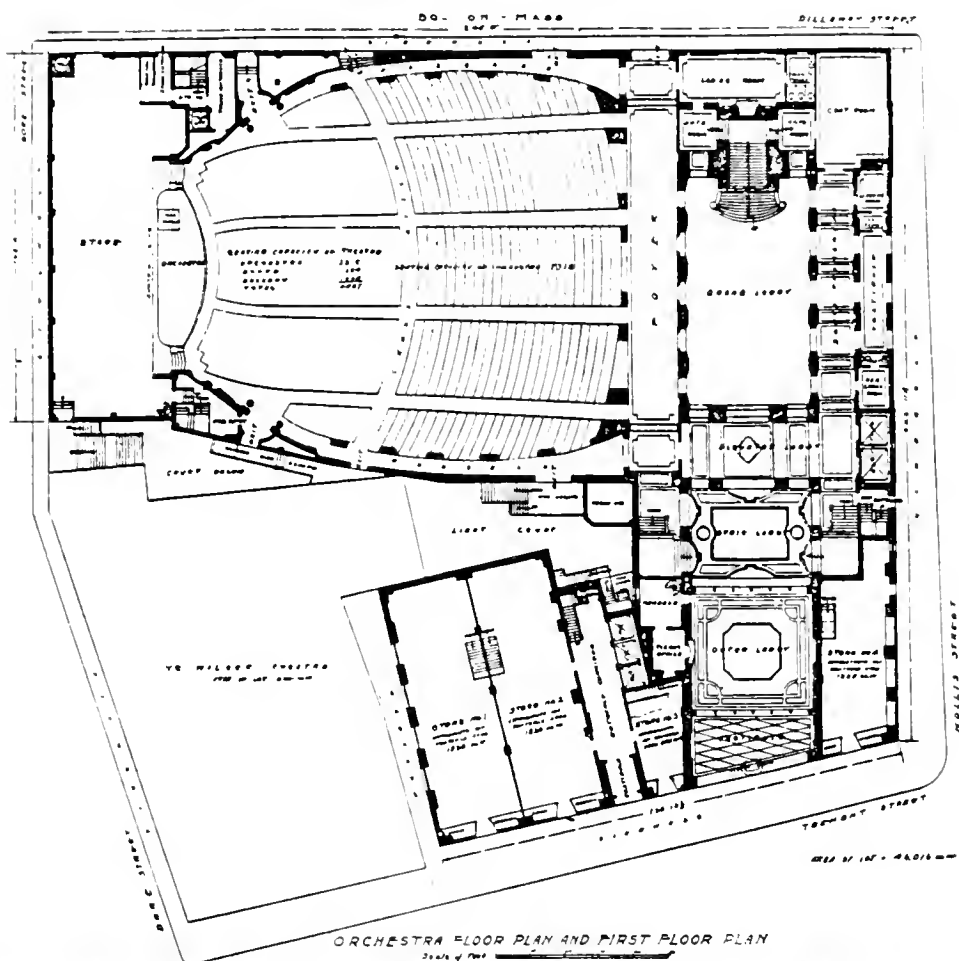
Preservation Recommendations: National Register (individual) and Boston City Landmark (interior)

Current Status: Present plans call for converting the Music Hall into a prime center for ballet and opera. Owners, Tufts N.E. Medical Center, have agreed to lease the bldg. to the tax-exempt Metropolitan Center, Inc. beginning in the summer of 1980, provided the group can raise \$1.75 million in cash & pledges by May, 1979, toward a projected \$3.5 m. renovation involving a new

Bibliography and/or references (such as local histories, deeds, assessor's stage, theatre records, early maps, etc.) restoration & dressing rooms. ⁹ (Globe 12/25)

1. American Architect and Building News, 8/5/1926, plates 181-185, 187 (exterior and interior photographs, no text)
2. G. H. Edgell, The American Architect of Today, N.Y. 1928, p. 332-335.
3. Sexton and Betts, American Theatres of Today, (1927), p. 56-59 (illustrations and plans)
4. Achievements of New England Architects and Engineers, Boston, 1927, p. 136.
5. Boston Evening Transcript, 10/6/1925
6. Tucci, Douglass, "The Boston Rialto..." City Conservation League, 1977
7. Broadway Down East by Elliot Norton, p. 23, 111
8. Boston Evening Transcript, 6/23/1923.
9. Harvard Univ. Theatre collection (Music Hall and Metropolitan files)

AMERICAN THEATRES OF TODAY



METROPOLITAN THEATRE, BOSTON, MASS.

BLACKALL, CLAPE & WHITEMORE; C. HOWARD CRANE, KENNETH FRANZHEIM,
GEORGE NELSON MESERVE, ASSOCIATED ARCHITECTS.

(Courtesy The American Architect.)

ADDRESS 253-261 Tremont COR. _____

NAME _____

present

original

MAP No. 24N/12E SUB AREA TheatreDATE 1926 Building permit 7/16/1926

source

ARCHITECT G. Jacobs "

source

BUILDER not listed on permit

source

OWNER Jennie Hanvilbery/

original

present

PHOTOGRAPHS 1²/3 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 2 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION 4-bay Classical Revival commercial building of cast stone featuring free classical bas relief detailing concentrated at top spandrel area, followed by concrete roof parapet.EXTERIOR ALTERATION minor moderate drastic storefront alterationsCONDITION good fair poor _____ LOT AREA 2681 sq. feetNOTEWORTHY SITE CHARACTERISTICS Adjacent to parking lot (Parcel C-4)

SIGNIFICANCE (cont'd on reverse) _____

(Map)

The three buildings on the west side of this block of Tremont all date from the mid-1920's, when the street was widened about 20'. (In the case of the Shubert,

(N) June, 1979



Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

only the facade is new.)

253-261 Tremont is a reasonably good example of its style and the bas-relief details contribute to the streetscape. The permit of 1926 describes a 4-story building--either plans were changed or the two upper floors of the present building have been removed.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 263-265 Tremont COR. Seaver Place (all)NAME Sam S. Shubert Theatre/ same
present originalMAP No. 24N/12E SUB AREA Theatre
building permit 4/28/1908DATE 1908-1910* opening 1/24/1910

*present facade dates from 1925

(source: photos and Atlas) 3,5

ARCHITECT Hill, James and Whitaker (permit)
sourceBUILDER W. H. Keyes & Co (permit)
source Shubert Organiza-Begun by Chas H. Bond tion Inc.OWNER Completed by Shubert / c/o H.E. Markowitz
Holding Co. present 244 W. 44th St.PHOTOGRAPHS 1 2/6, 2/5.79 N.Y., N.Y. 10036Ward 5, Parcel # 63 UTM#19/329820/4690500TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential theatre and officesNO. OF STORIES (1st to cornice) 2 (equivalent to plus
3 in height)ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone limestone concrete iron/steel/alum.BRIEF DESCRIPTION Symmetrical, classically-inspired 1925 theatre
entrance featuring original 1910 wrought iron and glass marquee.
Second story dominated by central Palladian-motif window with finely
carved tympanum. Elevation terminated by modillion cornice and parapet
with blind balustrade over center bay.EXTERIOR ALTERATION minor moderate drastic 1910 facade replaced by 1925
facade, which has minor alteratCONDITION good fair poor LOT AREA 17,403 sq. feetNOTEWORTHY SITE CHARACTERISTICS Rear facade on Warrenton St, parking lot
to south.

(Map)

SIGNIFICANCE (cont'd on reverse) The Shubert
is significant as a well-preserved example
of the early 20th century Adamesque theatre
interior and as the scene of many notable
theatrical performances. Its marquee is
important as the last of its kind in Boston
The eclectic interior, inspired by the
palace at Versailles and the Louis XIV, XV
and XVI periods, accommodates 1500 and has
been praised for its comfortable seats,
coziness and "mellow richness." Lobby
paintings after Boucher are by Henry Bodge

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Pennell, architect also involved with interiors at the Wilbur, Colonial and Majestic. Pennell's firm, Pennell, Gibbs & Quiring, did interior decoration.²

The principal architect, Thomas M. James (1875-1942) practiced with Clinton M. Hill before organizing, in 1909, his own architecture and engineering firm specializing in banks. He also designed the Union-Warren Savings and present Post Office in the theatre area. In 1925 Tremont St. was widened by 20 ft. along the west side of the Shubert block, an action requiring demolition or alteration of all buildings on the Shubert side. The marble-faced James facade was replaced by the present limestone entrance, with original marquee from 1910 re-erected.

The Shubert was built for drama and opened with Shakespeare's "The Taming of the Shrew" starring E.H. Sothern and Julia Marlow. Theatrical highpoints have included the first Boston performances by John Gielgud, Maurice Evans and Sir Lawrence Olivier and the 1917 performance by John Barrymore, one of the greatest 19th century Am. actors.

The theatre was named for Sam S. Shubert, called "the founder of the independent theatre movement," oldest of three Shubert brothers and the first to become involved in theatre management in the 1880's. After Sam's death in a train wreck in 1905, his brothers Lee and Jacob went on to dominate legitimate theatre in the 1st half of the 20th century, controlling at one time the Plymouth Copley, Majestic, Colonial, Wilbur and Boston Opera House as well as the Shubert.

The theatre was begun by Chas. H. Bond but taken over during construction by Preservation Consideration (accessibility, re-use possibilities, capacity, for public use and enjoyment, protection, utilities, context). the Shuberts after Bond's untimely death.

Preservation Recommendations: National Register (individual listing)

Current Status: Still operated by the Shubert organization as a legitimate theatre.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Herald, Jan 23, 1910, p. 17 (desc. of theatre)
2. Boston Globe, Jan. 23, 1910, p. 41 "
3. Broadway Down East by Elliot Norton, Boston 1978. (see photo of original facade, p. 23)
4. Obituaries of Lee Shubert (12/25/1953) and Jacob Shubert (12/25/63) in New York Times
5. See Atlases of 1922 and 1928 for proof of street widening; also "Take Down" permits at City Hall Building Department



Original Shubert facade of 1910 (replaced by present facade in 1925)

Photograph reproduced from Broadway Down East by Elliot Norton, p. 23

ADDRESS 271-279 Tremont COR. _____NAME Bradford Hotel/ B.P.O.E. Lodge #10
present original (Elks Hotel)MAP No. 24N/12E SUB AREA TheatreDATE 1925-1926 Dated photos of bldg. under
source construction ^{1,2}
(no permit)ARCHITECT McLoughlin & Burr Newspapers ³
source

BUILDER _____

Boston source

OWNER Lodge of Elks/
original presentPHOTOGRAPHS 1¹/₁, 1¹/₂ .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) private club/hotel (institutional)NO. OF STORIES (1st to cornice) 12

plus _____

ROOF flat

cupola _____

dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone limestone concrete iron/steel/alum.BRIEF DESCRIPTION Late Renaissance Revival "palazzo skyscraper" with
principal 7-bay facade on Tremont constructed of stone (level 1-3) and
brick (level 4-12). Center entrance marked by oxeye window; rusticated
2nd story; elevated 3rd fl. windows emphasized with carved stone archi-
traves, iron balconies and garlanded tympanums. Dentil cornice followed
by brick upper stories which are unadorned except for capped lintels at
EXTERIOR ALTERATION minor moderate drastic level 4 & some detailing a
(altered storefronts) 11 & 12. Modillion cornice
CONDITION good fair poor _____ LOT AREA 19,688 sq. feetNOTEWORTHY SITE CHARACTERISTICS Vacant lot to south

(Map)

SIGNIFICANCE (cont'd on reverse) The Bradford
is a substantial Renaissance Revival brick
and stone hotel built as the club house for
the Benevolent Protective Order of Elks.
The building is a late example of its
style which lacks individual distinction
but is well-preserved and contributes
to the Tremont streetscape.When it was planned, the building was
intended to be "one of the most modern
club houses in the city," 3 with a

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

spacious 2-story lobby and surrounding ladies parlors, writing rooms, and lounging rooms for guests, a 3000-seat hall/ballroom on the 3rd floor expected to be the largest room of its kind in the city, a club floor at level 4 with lounging rooms, a library, buffet, grill and locker rooms, 8 floors of bedrooms (about 350) and even a roof garden.³ Predicted cost was \$3 million. The building was built to the 155' maximum limit on height.

Architects McLoughlin & Burr also designed the Commonwealth Armory, a 14-unit apartment at 65 Commonwealth Ave, schools in Norwood and Natick and houses in Brookline. Sr. partner James E. McLoughlin was responsible for the Boston Trade School and South Terminal Station.⁴

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The building is presently a second class hotel. Good location and condition make it a logical candidate for adaptive reuse. Plans for recycling into elderly housing have been shelved and current planning goals call for use of the building as a first class hotel.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Traveler, 3/6/1926
2. Boston Herald, 11/22/1925
3. Boston Post 6/11/1923
4. BPL architectural file
5. Boston Sunday Globe, 1/28/1979 (on current status)

ADDRESS 274 Tremont COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1970's source _____ARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
original presentPHOTOGRAPHS 3 5/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential restaurant and parking garageNO. OF STORIES (1st to cornice) 8 plus _____ROOF flat cupola _____ dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Modern concrete multi-level parking garage

EXTERIOR ALTERATION minor moderate drastic _____CONDITION good fair poor _____ LOT AREA 56.706 sq. feetNOTEWORTHY SITE CHARACTERISTICS Restaurant entrance off small publicplaza between the garage and the Music Hall . Plaza and part of the
garage located on what was once Hollis St.

SIGNIFICANCE (cont'd on reverse) _____

(Map)

Garage has clean, modern lines and
does attempt to relate to its
surroundings with a "colonnade" along
the plaza/Music Hall side and

(M+) June, 1979

restaurant at the lower level.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 76-78 Warrenton COR.NAME Charles Playhouse/Fifth Universalist
present original ChurchMAP No. 24N/12E SUB AREA TheatreDATE 1838-9 newspaper accounts 1,2
sourceARCHITECT Asher Benjamin "
sourceBUILDER Nathan Price "
source St. In.
Fifth Universalist 74-76 Warrenton,
OWNER Church / 78 Warrenton
original presentPHOTOGRAPHS 10 4/3, 4/2 .79

Ward 5. Parcel #83 UTM#19/329760/4690480

TYPE (residential) single double row 2-fam. 3-deck tan apt.
(non-residential) church and two stores (institutional)NO. OF STORIES (1st to cornice) 3 plus 1/2ROOF gable front cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Monumental 3 X 5 bay Greek Revival temple front, symmetrical and restrained in ornament. Raised granite basement level with center and two side entrances. Paired two-story fluted Greek Ionic columns set in antis between paired brick pilasters, all supporting a wide entablature and gable pediment with lunette window. Between columns are two-story windows with corner blocks and carved spandrel panels.

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor trim needs paint LOT AREA 5396 sq. feetNOTEWORTHY SITE CHARACTERISTICS Presently the corner building on a narrow secondary streetSIGNIFICANCE (cont'd on reverse) The Charles Playhouse occupies one of the earliest and most significant buildings in the area the Greek Revival Fifth Universalist Church of 1838-9, one of only three surviving
Boston churches by 19th century architect

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	<u>X</u>
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Benjamin's other Boston buildings include the Charles Street Meeting House (1804), the Old West Church (1806) and several Beacon Hill homes including 54-55 Beacon St. and his own house at 9 West Cedar. His influence on New England architecture, however, derives principally from his authorship of builders guides and handbooks published continuously from 1794-1841. Benjamin's books adapted the latest European styles to American building conditions, and in this way the Federal and later the Greek Revival modes were disseminated to country carpenters throughout New England. Benjamin also founded an architectural design school in Boston.

The Fifth Universalist Society was organized in 1836 and worshiped for a time in Bulfinch's Boylston Market before dedicating their meeting house in 1839. The building contained 156 pews and cost \$29,000 plus \$7,600 for the land. The prototype appears to have been Plate LVIII and LIX of Benjamin's The Builder's Guide or Complete System of Architecture (1838), the principal differences being the larger size and addition of a granite raised basement story which allowed for rental income from two stores.

The first pastor, Rev. Otis A. Skinner, was a noted orator, author and member of the Boston School Committee active in founding Tufts Univ. and later president of Lombard Univ. in Illinois. The church was used as the Hebrew Temple Ohabei Shalom from 1863-1887, as the Scotch Presbyterian Church from 1889 to 1925, and as the Charles Playhouse for about 20 years.*
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Recommended for nomination to National Register
(individual)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. "A New Asher Benjamin Building in Boston," by Mary Van Meter, The Drumlin, newsletter of the City Conservation League, Vol 3, #1, Jan. 1978 (includes complete bibliography)
2. Boston Post, Feb. 6, 1839, p. 2 (gives architect, builder and date)

* basic interior spaces (vestibule, auditorium) remain intact but virtually no interior detailing remains.

ADDRESS 82-84 Warrenton COR.

NAME Carver St. Electric Substation
present original

MAP No. _____ SUB AREA _____

DATE _____
source

(Photo)

ARCHITECT _____
source

BUILDER _____
source

OWNER _____
original present

PHOTOGRAPHS _____

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) _____

NO. OF STORIES (1st to cornice) _____ plus _____

ROOF _____ cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.

BRIEF DESCRIPTION

see form for 70-74 Charles St. South

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

SIGNIFICANCE (cont'd on reverse) _____

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 90-92 WarrentonCOR.

NAME	Hotel Hampden
present	original

MAP No. 24N/12E SUB AREA Theatre

DATE 1885 Building permit 5/25/1885
source

ARCHITECT Rand & Taylor " "
source

BUILDER Weston & Woodward " source

OWNER C.A. Phelps/
original present

PHOTOGRAPHS 1 1/3 .79

TYPE residential single double row 2-fam. 3-deck ten apt.
non-residential 2 stores

NO. OF STORIES (1st to cornice) 5 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 19th c. Commercial Style building with Queen Anne influence in use of terra cotta tiles on the brick pilasters which divide the 1st floor into 3 bays with center entrance; stone lintel between levels 1 & 2; 4-bay upper stories with segmental-headed windows (level 3,4) or rect. windows with brownstone lintels (level 5). Corbel cornices between level 4 & 5 and at roofline.

EXTERIOR ALTERATION minor moderate drastic storefront windows

CONDITION good fair poor _____ LOT AREA 2992 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with #94-100 (Nicks)

SIGNIFICANCE (cont'd on reverse)

The apartment hotel, a novel idea in the 1860's, was becomming a common form of city housing by the 1880's and the "Hotel Hampden", built to accomodate 18 families,

(Map)

(N) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

is a good example of the trend.

The modest but visually pleasing structure was designed by Rand & Taylor, an "enterprising and popular firm" organized in 1881 and active in the 1880's and 90's in erection of many public buildings and private residences, including the Boston & Lowell railroad station in W. Medford, the National Express Co. building at Franklin & Arch St. in Boston, the Partridge store at 59 Temple Pl, Winchester Town Hall, and buildings at 104, 112, 123, 129-131 South St, as well as the Young Ladies Seminary in Northfield Mass and State Hospital for the Insane in Worcester. The partners were George Dutton Rand, who began practice in Boston in 1870, and Bertrand E. Taylor, a specialist in hospital work, who joined him in 1881. ¹

In the 1890's one of the 1st floor stores was occupied by Fred E. Farrington, a furniture dealer. ²

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. BPL architectural card file on Rand & Taylor
2. 1895 Boston City Directory

ADDRESS 94-102 WarrentonCOR.NAME Nicks Restaurantpresent originalMAP No. 24N/12ESUB AREA TheatreDATE 1905 Building permit 10/24/1905
sourceARCHITECT Charles A. Brown "
sourceBUILDER not listed on permit
sourceOWNER Locke, Stevens & Co
original presentPHOTOGRAPHS 1 1/4 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) light manufacturingNO. OF STORIES (1st to cornice) 2 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(painted blue)BRIEF DESCRIPTION 6-bay pier and spandrel commercial style building with
entrances at bays 4 and 6 and half-timbering used to decorate the
other 1st floor bays. Brick piers meet above 2nd story windows to form
arcade of segmental arches followed by a corbel cornice.EXTERIOR ALTERATION minor moderate drastic window treatments changed, iron
CONDITION good fair poor LOT AREA 7280 sq. feet cornice listed on permit may have
been removedNOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with #90-92 Warrenton
because of similarity of style and materialsSIGNIFICANCE (cont'd on reverse) This building,
a good example of utilitarian brick

(Map)

commercial architecture, was built
for Locke Stevens & Co, a plumbingsupply business which remained there through

(N) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

the 1930's.

The most historically notable use of the building, however, has been in recent years as a restaurant catering to the theatre trade. For the past 22 years the restaurant has been called Nicks and has served theatre goers, producers, and performers including Richard Burton, Elizabeth Taylor, Bette Davis, Anthony Quinn, James Mason, Jimmy Durante, Pearl Bailey, Betsy Palmer, and most of the other stars who have appeared on the Boston stage. Nick's is also popular among advertising people and local politicians.

Architect C.A. Brown also designed the private residence at 82 Charles St. South which has since been incorporated into the Hotel Milner (see form for 76-82 Charles St. So.)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

1. Information supplied by owner and waiters; see also photographs of stars located at the restaurant.

ADDRESS 28-30 Avery St. COR.NAME present originalMAP No. 24N/12E SUB AREA TheatreDATE 1874-5 building permit sourceARCHITECT Benjamin Franklin Dwight " sourceBUILDER Horace Jenkins " sourceOWNER Richard Bradley, Abraham S. Karff,
David W. Williams, mtgeePHOTOGRAPHS original present
Samuel Shaw, Trus.
8 1/1, 1/2, 11a 4/6 .79Ward 3, Parcel # 4864 UTM# 19/329900/4690740
(Piano Row Ref.#)TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) mercantileNO. OF STORIES (1st to cornice) 4 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 19th century commercial building with 1914 front facade featuring 3 wide show windows at level 2 and four bays above, flat arched lintels on upper two stories and brick block cornice. West (1875) side elevation features segmental arched windows and some panel brickwork.

EXTERIOR ALTERATION minor moderate / drastic new front elevation (1914)CONDITION good fair poor the weather burned out and open to
LOT AREA 1863 sq. feetNOTEWORTHY SITE CHARACTERISTICS L-shaped building with principal facade on
Avery, secondary (west) facade facing dead-end alleySIGNIFICANCE (cont'd on reverse)

(Map)

Building contributes to the scale of the
street but has lost its 19th century
architectural integrity. The front facade
and front 38' of the building were

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

demolished in 1914 when Avery St. was widened from a 12' alley to a 40' city street. Only the side facade dates from 1875.

Architect Benjamin Franklin Dwight (d. 1893) was active for three decades in Boston in the late 19th century, working under George Snell and Arthur Gilman before opening his own office in 1862. His most important commercial and public buildings, now destroyed, include the Eastern Express building at Washington and Winter Streets, the Burnham Store on Washington and the Selwyn and Globe Theatres.¹

In 1895 the building was occupied by W.H. Morse, manufacturer of refrigerators and stove fittings and suppliers to many large hotels.²

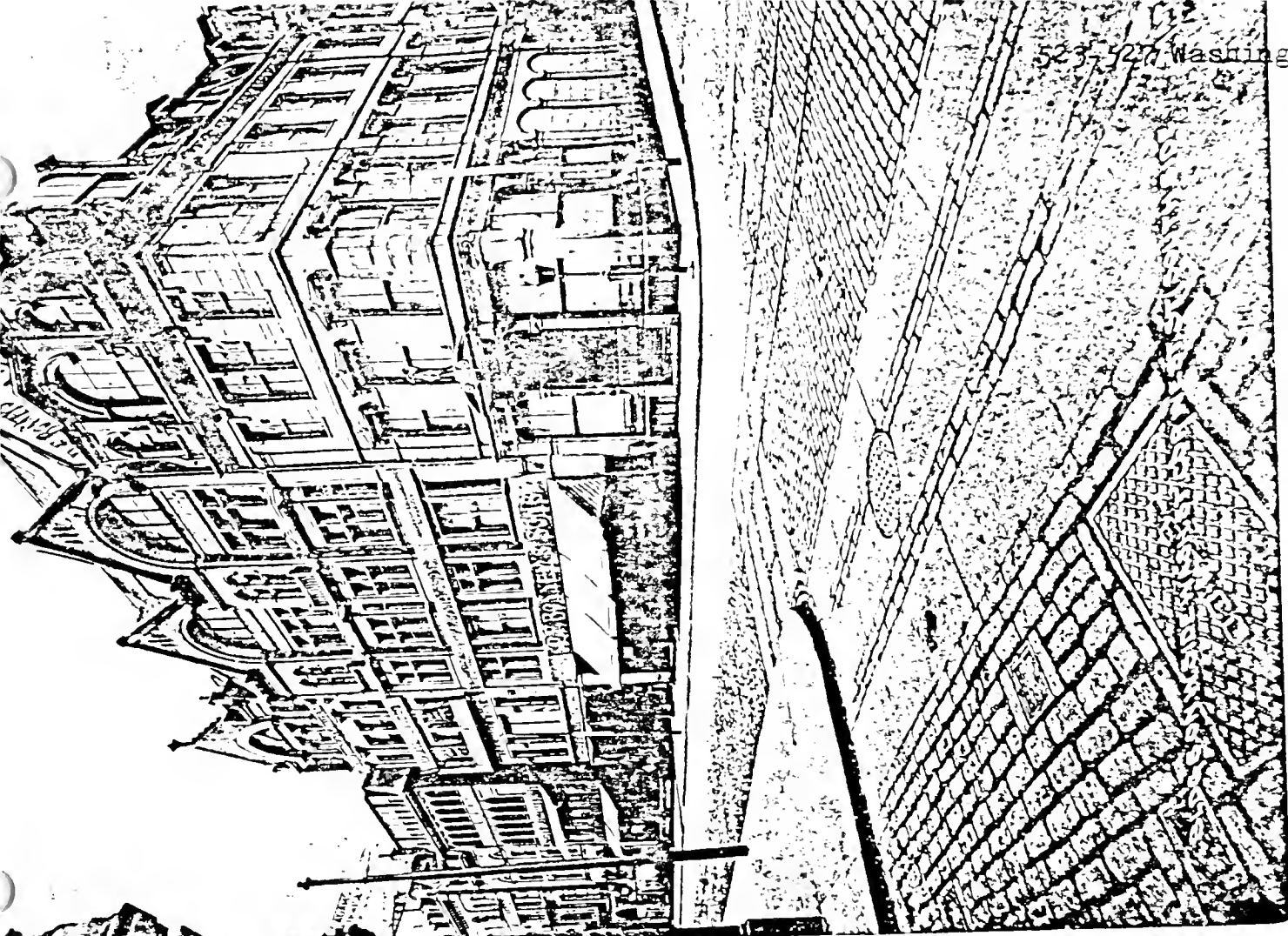
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district (contributing

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Biographical

1. Withey, Dictionary of American Architects, p. 185
2. Damrell, Half Century of Boston Building (1895), p. 483.
3. Boston Globe, 1/10/1916 (on widening of Avery St.)



523-527 Washington



SPNEA photos of Washington between West and Avery in 1904.

511-513

ADDRESS Washington St. COR. 8-10 West St.NAME /Bigelow-Kennard Building
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1912 Building dept. documents
source (no permit)ARCHITECT sourceBUILDER sourceOWNER Carter Estate/
original presentPHOTOGRAPHS 1 4/5 .79 + fileTYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 8 plus 1
red slate mansard copper oxeye dormers
ROOF with copper coping cupola - dormers (3 on Washington & 12 on West)MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (stone) limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Early skyscraper in the Beaux Arts tradition, with 3 bays on Washington and 20 along West. Two-story modernized storefront with heavily-articulated masonry wall surface above, divided horizontally by stringcourses or cornices above the 2nd, 3rd, 6th, 7th, & 8th floors and by iron balconies. Red slate convex mansard with green copper oxeye dormers.

EXTERIOR ALTERATION minor (moderate) drastic 2-story storefront altered and/or obscuredCONDITION (good) fair poor LOT AREA 7286 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site. Part of "Washington St. Theatre District" and adjacent to proposed "West St." district. Across from proposed Lafayette Place development.SIGNIFICANCE (cont'd on reverse) The Bigelow-Kennard Building is significant as one of the area's finest Beaux Arts skyscrapers, of great visual importance to both the Washington and West streetscapes, and as

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

the location for 30 years of Bigelow, Kennard & Co, well-known Boston jewelry and specialty store.

Bigelow, Kennard & Co. was established in 1830 by John Bigelow and was located at the corner of Washington and West beginning in 1867, first in a 4-story granite mansard and after 1912 in the present structure. In 19th century guidebooks the company was called "one of the oldest and most highly esteemed firms in Boston" ¹ with a "fine art room," ² "European novelties" and all manner of articles of utility and ornament. Over the years the company offered jewelry, silver, watches, precious stones, bronzes, and custom-made lighting fixtures for residences and public buildings. The firm moved to 384 Boylston St. in the Back Bay in 1942 and is no longer in business. In the later 1940's the Wash. St. building housed the Summerfield Furniture Company.

The 1912 date of the building is derived from a letter in the Building Dept. records stating that "premises 511 Wash. St, being a new building completed about Feb, 1912..."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of Washington Street Theatre District, listed on the National Register, 1979.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. King's How to See Boston (1895), p. 108-110 (incl. illus of old bldg)
2. Strangers Illustrated Guide to Boston and its Suburbs, Boston 1881, p. 91
3. Boston Architectural Club Yearbook, 1916, p. 180 (adv. and drawing)
4. George D. Hall Co, Official Program of the City of Boston Tercentenary, 1830-1930 (1930) (adv. and drawing)

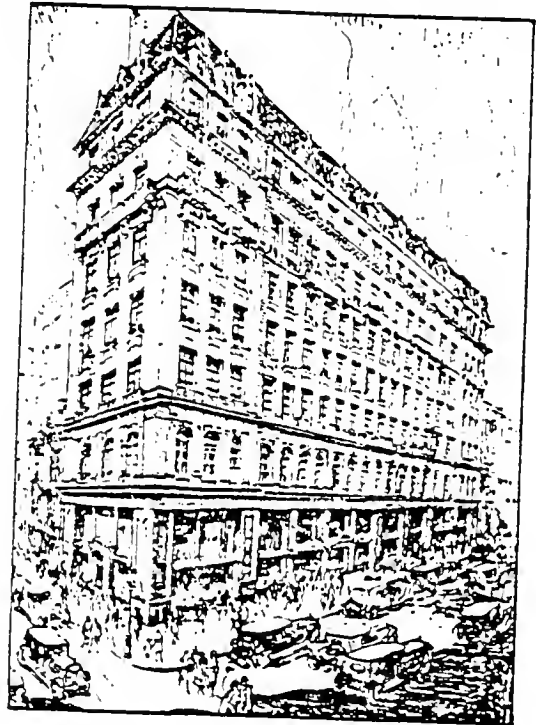
DOWN TOWN

DOWN town in the richest and most closely centered shopping district in the world, between the two great railroad stations with subways and motor arteries going by, our store is alive every business day in the year. Our stock is brilliant with wares from every scene of creation—the finest things in the silver and jewelry realm. Buy where you will the simplest purchase or a pearl necklace, you will pay for equal qualities Bigelow, Kennard & Co.'s prices—probably more. We offer you an honored name, and the best of business service. Where price is an object, comparisons are well worth while.



1830

DIAMONDS
PEARLS GOLD JEWELRY WATCHES
CLOCKS STERLING SILVER
LEATHER STATIONERY PLATE
CHINA GLASS ECCLESIASTICAL
LIGHTING FIXTURES
SHOPS FOR ALL REPAIRS



1930

HISTORICALLY, Bigelow Kennard & Co., Inc., is the lengthening shadow of one man, John Bigelow, founder. John Alanson, and A. O. Bigelow of the first generation, Alanson of the second, and today Alanson of the third generation—1830 to 1930. The genealogical thread has never broken. The family carries on, and begins its second century successful and solvent as for the last hundred years.

BIGELOW, KENNARD & CO. INC.

Jewelers 511 WASHINGTON ST. *Boston*

515-521

ADDRESS Washington St. COR. NAME The White Building (same)
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1917 Building permit 5/15/1917
sourceARCHITECT Blackall, Clapp & Whittemore "
sourceBUILDER Henry Cummings & Co. (Arch. Club
source Yearbook¹)OWNER Geo. R. White/
original presentPHOTOGRAPHS 1⁴/4, 4/6 .79 +fileTYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) 3 stores and officesNO. OF STORIES (1st to cornice) 7 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
cast stoneBRIEF DESCRIPTION Modern Gothic office building with 2-story storefront occupying entire parcel and upper 5 floors in U-shape. Storefront altered except for cast metal Tudor-arched entrance and original wooden door at #115 (inscription "White Building" above); 3 arched bays at level 2; Above, elevations are formed by masonry piers flanking stacks of paired windows separated by pressed metal spandrels; topmost spandrel is cast
EXTERIOR ALTERATION minor moderate drastic concrete & features Gothic
(1st floor storefronts modernized) motifs.CONDITION good fair poor LOT AREA 6262 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable ensemble now on National Register ("Washington Street Theatre District") across from planned Lafayette Place.SIGNIFICANCE (cont'd on reverse) The White Building is a notable, largely
intact example of the Modern Gothic style
which contributes to the Washington Street
Theatre District (National Register).

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X _____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The building is similar to the contemporary Little Building, also by Blackall, in its Gothic detailing and use of a pavillion arrangement to admit interior light to offices. Clarence H. Blackall (1857-1942), senior partner in the prolific firm of Blackall, Clapp and Whittemore, designed numerous buildings in the theatre area including the Little and Demmon Buildings, Hotel Avery and 6 theatres (the Colonial, Metropolitan/Music Hall, Pilgrim/Olympia, Modern, Publix/Gaiety and Wilbur). Blackall is credited with designing Boston's first steel frame skyscraper the Carter (now Winthrop) Building of 1894.

The original owner, George Robert White, was an entrepreneur who owned much real estate in the theatre area and whose bequest of \$9 million to the City of Boston is still used for beautification.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

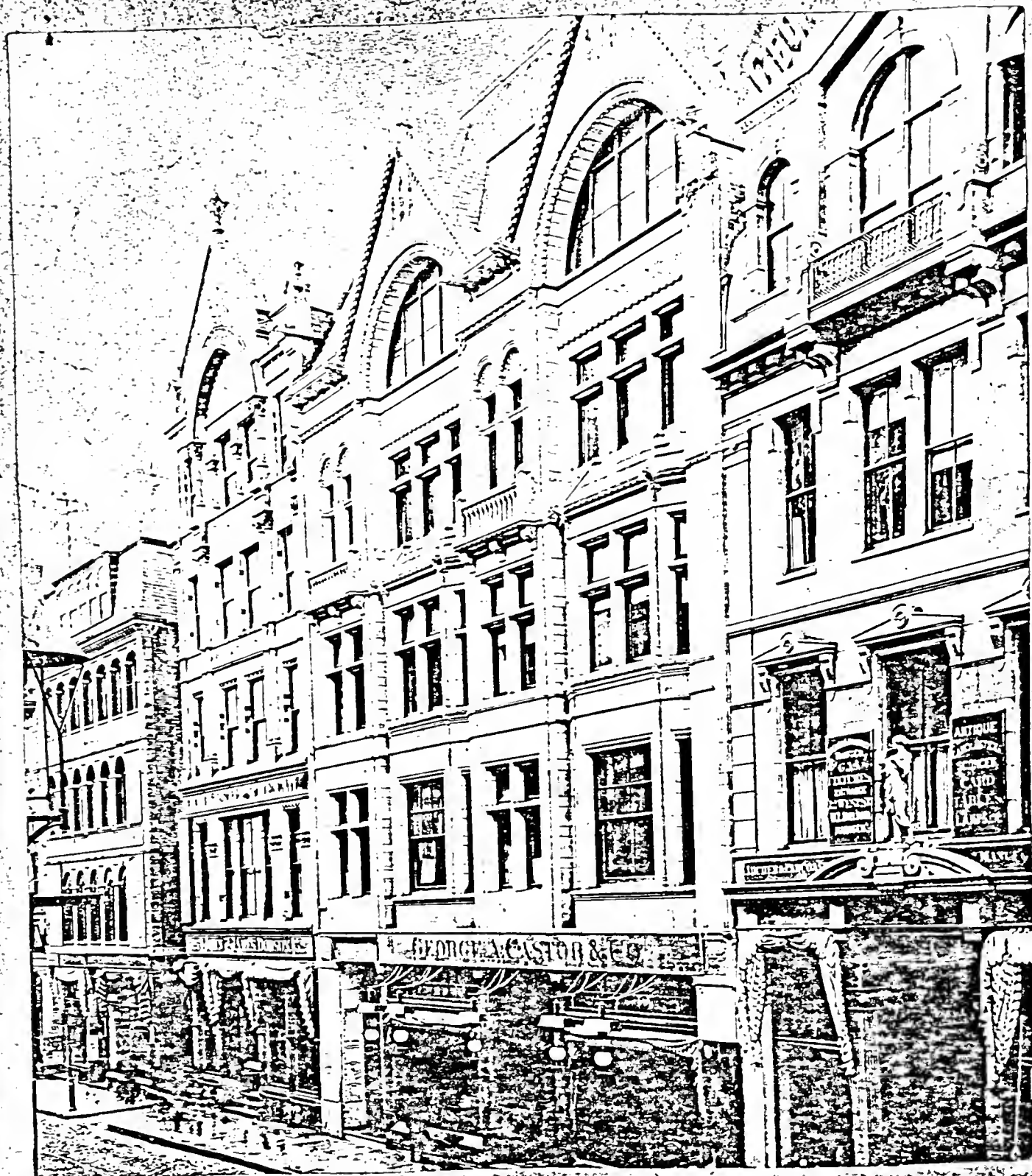
National Register: Contributes to the Washington Street Theatre District (listed on National Register, 1979)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

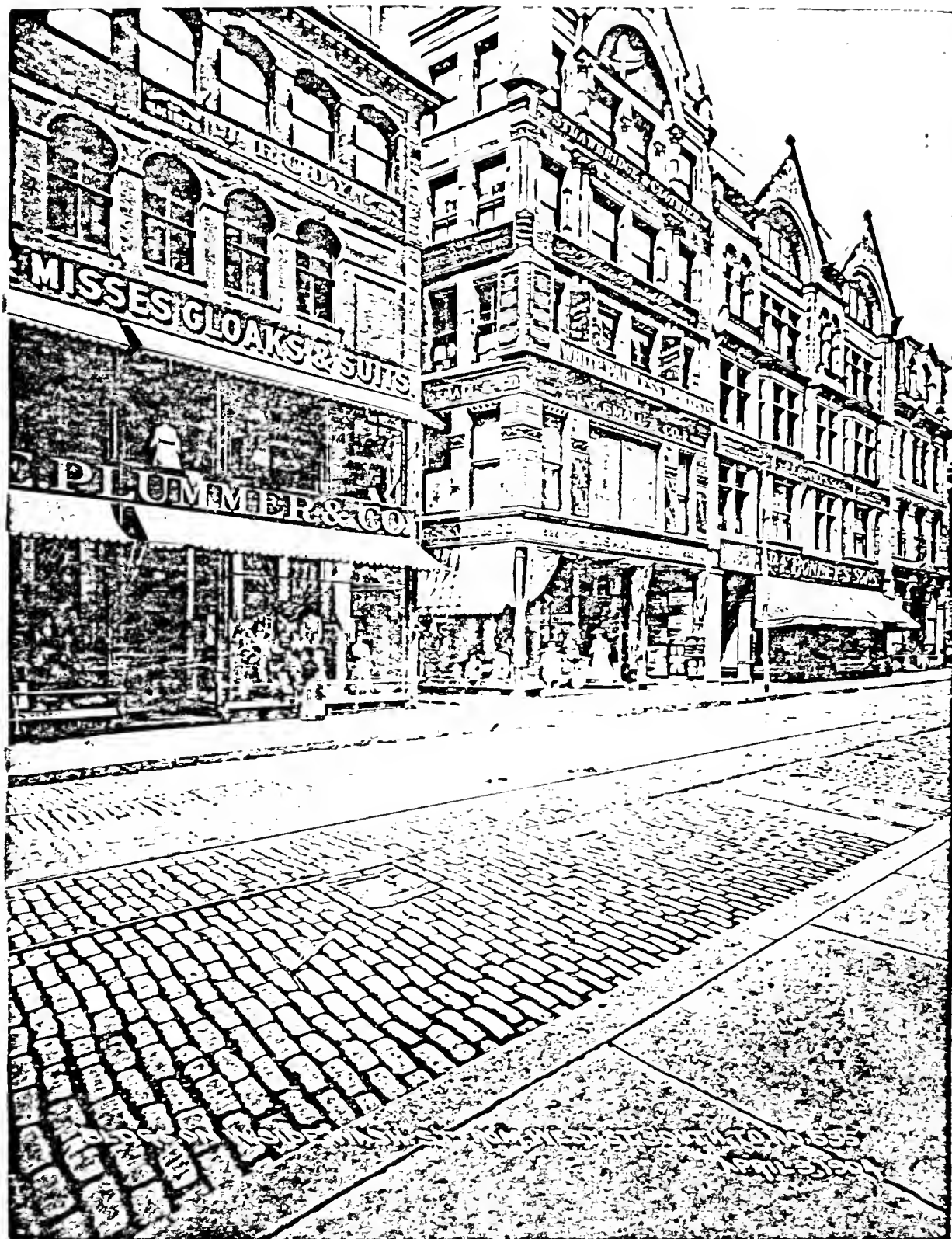
1. Architectural Club Yearbook, 1917 (adv. with illustration and caption)

Washington St. Boston just south of West Street
 height have been 1884-85-86
 Perhaps 1883? but could not have been earlier
 523-527 Washington St.

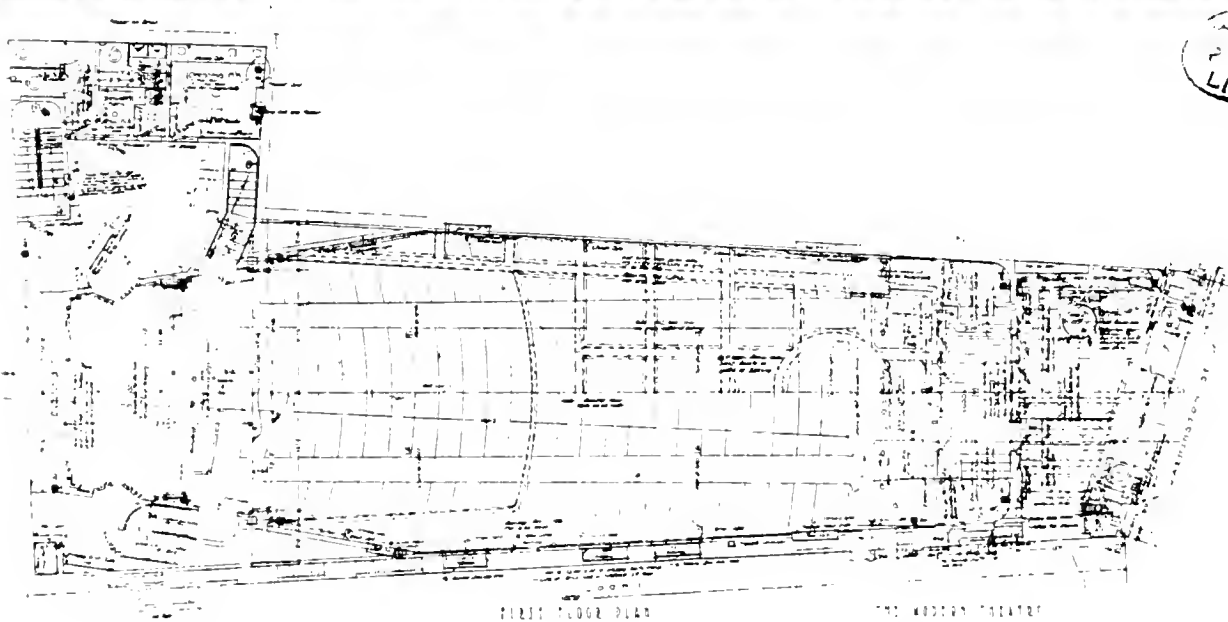
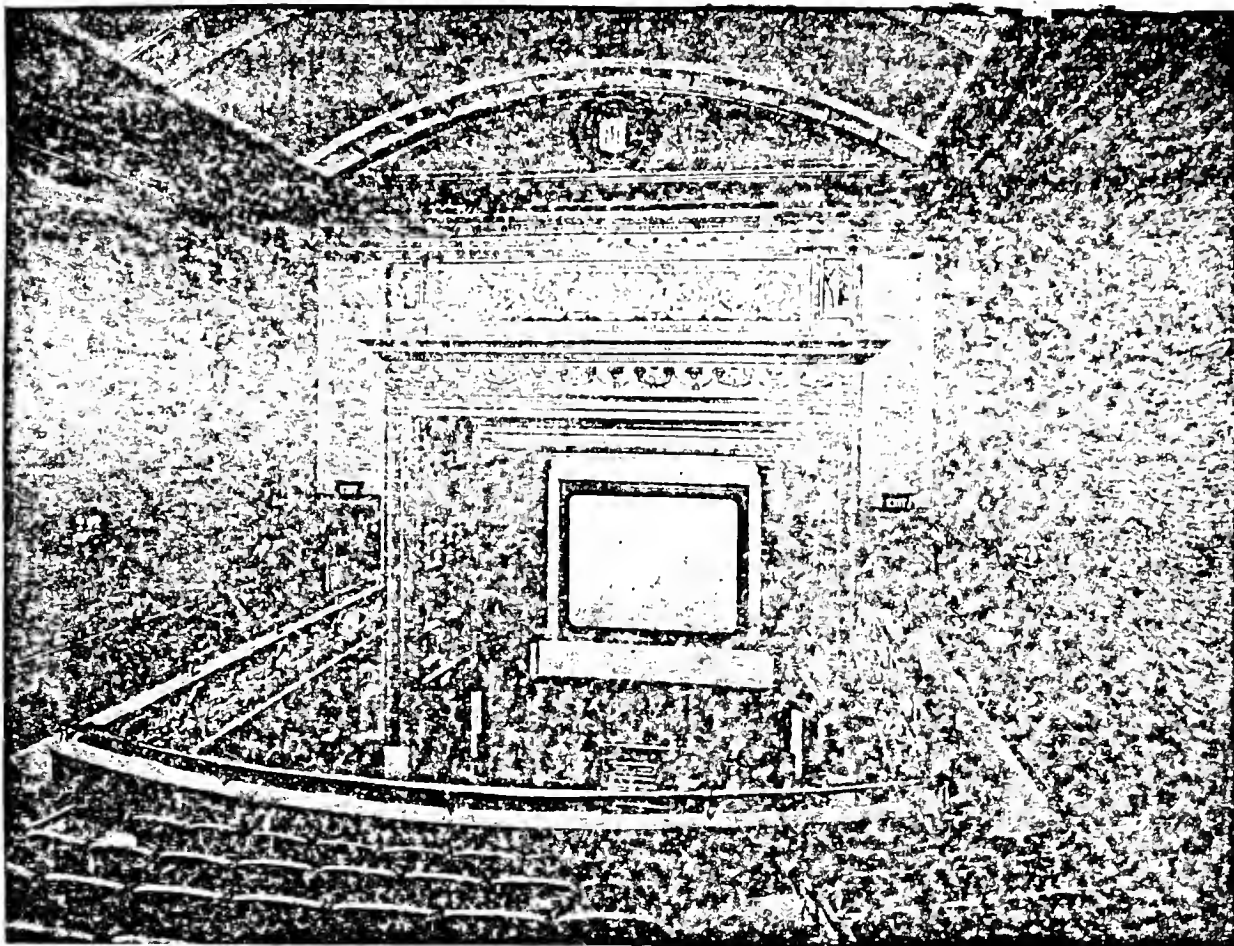
Mc



SPNEA photograph of Washington St. in 1880's. The two buildings at far left still remain (#531-535 and 523-527 - the Modern Theatre). The building housing the George Castor & Co was replaced by the White Building (1917) and the building at right by the Bigelow-Kennard Building.



SPNEA photo of 1904 shows #531-535 and #523-527 Washington
The second stories of both these buildings have been changed
since the photograph from the 1880's.



THE MODERN THEATRE, WASHINGTON ST., BOSTON, MASS.

MR. C. H. BLACKALL, ARCHITECT

00201 3/31/1915 v. 107 = 2049

531-535

ADDRESS Washington St. COR. Harlaem Place

(alley)

NAME New Adams House Restaurant/ Weed Sewing
present original Machine Co.MAP No. 24N/12E SUB AREA Theatre

(no permit)

DATE probably 1866 Deeds & City Directories
source (see significance section)

ARCHITECT _____

source

BUILDER _____

Deming J. Hastings source

OWNER _____

Sally Ann Dwight /

original

present

PHOTOGRAPHS 1⁴/2.79 + fileTYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus (originally had 1
mansard mansard story)ROOF flat (removed) cupola - dormers (originally had
dormers)MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone granite concrete iron/steel/alum.
trimBRIEF DESCRIPTION Mansard commercial building now heavily altered at
level 1 & 2 and missing original mansard roof. Level 3 features 6-bay
arcade of semi-circular arches; level 4 has 7-bay arcade of segmental-
headed arches; all arches outlined by projecting brick lintel courses;
pink granite trim including belt band between 3rd & 4th floor, sills and
justified quoins; dentil cornice.EXTERIOR ALTERATION minor moderate - drastic 1st 2 floors totally remodelled;CONDITION good fair poor _____ LOT AREA 3685 mansard removed.
sq. feetNOTEWORTHY SITE CHARACTERISTICS Irregularly shaped building at corner of
alleyway, part of architecturally notable ensemble now on National
Register as "Washington Street Theatre District, across from planned
Lafayette Place development.SIGNIFICANCE (cont'd on reverse) This mid-19thcentury commercial structure contributesto the "Washington Street Theatre" NationalRegister District and has served as thelocation of a sewing machine company and

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

mens clothing store.

The building was probably erected in 1866 for the Weed Sewing Machine Co, which occupied the space from 1867-1875. Further evidence of a mid-1860's date can be gleaned from deeds, which show that Deming J. Hastings and Sally Ann Dwight (wife of John Dwight) purchased the land and a building thereon in Oct. 1864. The following June, Hastings and Dwight made an agreement with the neighboring Boston Theatre based on two surveyors maps prepared by architect Benjamin Franklin Dwight (perhaps a relation) showing present and proposed boundry lines between the two properties. The plan and agreement make it clear that Hastings and Dwight intended to construct a new southern brick partition wall 4' to the south of their existing wall, and it is possible to speculate that the property agreement was a prelude to erection of an entirely new structure possibly designed by B.F. Dwight, although this cannot be proven.

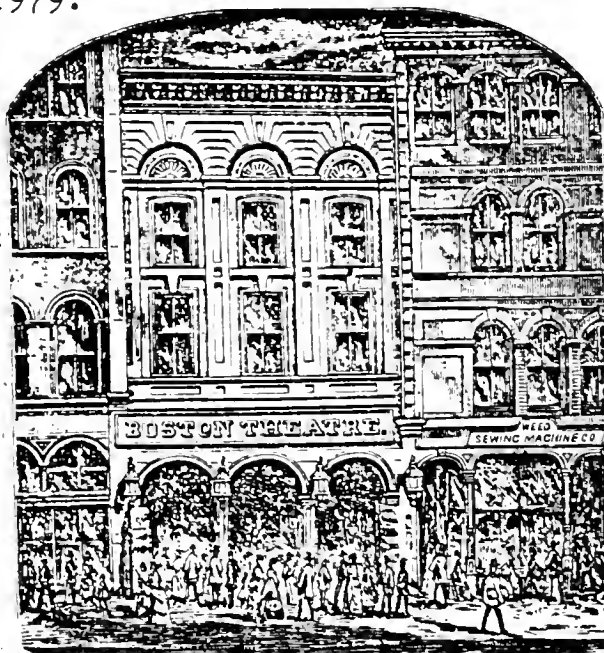
Photographs of the building in the early years show a cast iron storefront brick second story with window arcades similar to those of levels 3 and 4, and a mansard roof with shed dormer.

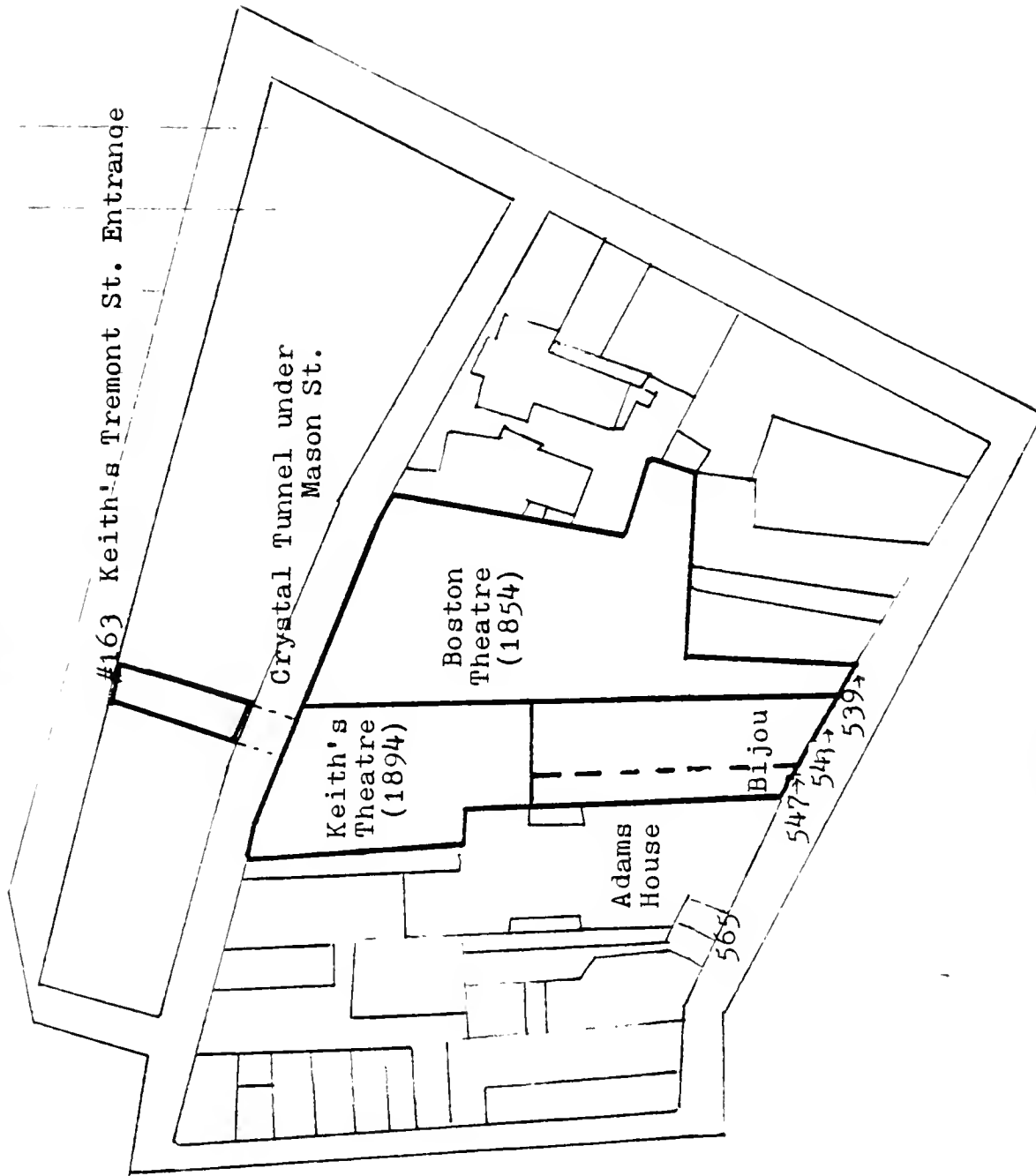
By the 1880's this part of Washington was becoming a desirable location for retail clothing stores, and the George A. Plummer Co. moved into the building, where this men's clothing store remained through the early 20th c. By the turn of the century the brick 2nd floor had been replaced by wide metal show window which were replaced in turn by the present Gothic windows of the Adams House Restaurant.

National Register: Listed on the National Register as part of the "Washington St. Theatre District" 1979.

Bibliography and/or references (such as local records, early maps, etc.)

1. Suffolk County Deeds, 849/312
2. " 860/125
3. Photographs in Washington St. file, SPNEA
4. Boston Illustrated, by Edw. Stanwood, 1878 p. 69 (illus)





1898 Atlas

539 Washington

543 Washington

547 Washington

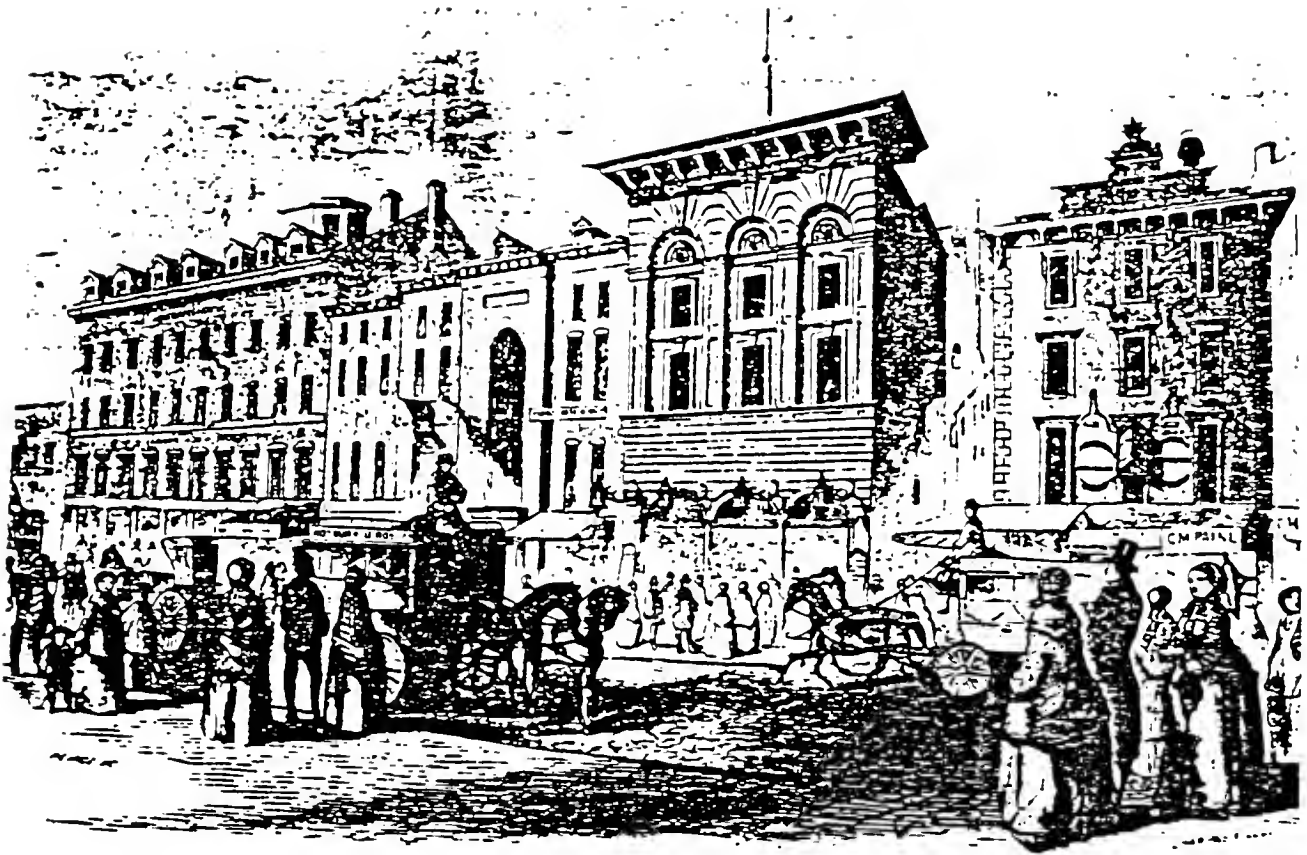
565 Washington

Entrance to Boston Theatre
(Razed in 1925, Keith Memorial built
partly on foundations of Boston Theatre)

Entrance to Bijou Opera House on second floor

Washington Street entrance to Keith's New Theatre (1894)

Site of Keith's first storefront "Museum" and theatre (1882)



Exterior of the Boston Theater on Washington Street, opened in 1854. Seating 3000, it was one of the great playhouses of the country and served as our opera house until the Boston Opera House was built in 1909. It was razed in 1925 to make way for the B. F. Keith Memorial Theater, which later became the Sack Savoy.

543-547

ADDRESS Washington St. COR.NAME Amusement Center/ Bijou Theatre

present

original Keith's Theatre
entranceMAP No. 24N/12E SUB AREA TheatreDATE Facade- 1858-1860 Illus. & photos 1

source (no permit)

Facade: unknown

ARCHITECT Bijou Theatre: Geo. Wetherell 2

source (no permit)

BUILDER _____

Chas. F. Adams source

OWNER (orig. Atlas owner)/

original

present

PHOTOGRAPHS 1 5/6 .79 + file

TYPE (residential) single double row 2-fam. 3-deck ten apt.

(non-residential) hotel annexNO. OF STORIES (1st to cornice) 4 plus 1/2ROOF mansard (red copper) cupola dormers 5 flat-roofed dormer

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl

(Other) brick (stone) concrete iron/steel/alum.

Romanesque-inspired,

BRIEF DESCRIPTION restrained mid-19th c. stone Mansard commercial building with slightly-projecting center section featuring single round-arched window divided by heavy tracery into 2 lights & an oculus. Triple arcades in flanking sections set in slightly recessed area ornamented with dentils above 4th fl. windows. Sill courses between stories; heavy bracketed cornice.

EXTERIOR ALTERATION minor (moderate) drastic storefront modernizedCONDITION good (fair) poor LOT AREA 9515 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable ensemble now on National Register as "Washington Street Theatre District" across from planned Lafayette Place development.

(Map)

SIGNIFICANCE (cont'd on reverse) The importance of this mid-19th c. Mansard lies not only in its facade, a notable example of its style and one of the area's earliest surviving commercial buildings, but also in its rich theatrical history dating back to 1835, when the first theatre was constructed on the site. Subsequent theatres housed in the present block include the Bijou, 1st Boston theatre illuminated by electricity, and the Bijou Dream, one of the city's first movie theatres. The storefront at 547 Wash. also served as the entrance to Keith's Theatre, called "the mother house of vaudeville."

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

In 1835-36 the Lion Theatre was erected behind the Lion Tavern "on a novel plan, the intention being to permanently combine equestrian with dramatic entertainment."² The theatre went through a succession of names, managers and fares including the Mechanics Institute, used for concerts in the late 1830's and the Melodeon, which, beg. in 1839, was used by the Handel & Haydn Society for orate concerts & later for theatre and concerts. Acoustics were good & Jenny Lind was among the artists who performed there. The hall then passed into the hands of the Boston Theatre proprietors, who used it as a supper room when balls were gi at the theatre.² Sometime during this period the present facade was constructed. The rest of the bldg. was used as the annex for the adjacent Adams House Hotel.

In 1879 the name was changed to the Gaiety and in 1881-2 to the Bijou, at which time the interior was completely rebuilt by architect Geo. Wetherell in "the most complete and elegant theatre of its size."² This 900-seat theatre, 1st in Boston to use electric lighting throughout, was located on the 2nd fl. and was used for "parlor" operas, particularly Gilbert & Sullivan.

In 1886 Keith & Batcheller leased the Bijou, where they offered popular come with 2 performances daily. Keith continued to operate his Gaiety theatre at 565 Washington which had continuous vaudeville shows.³ In 1892-94 Keith built his palatial "Keith's New Theatre" behind the present bldg. (where parking lot is n with an entrance through the present bldg. at #547. The Bijou then became the "Bijou Opera House" for parlor theatre and was later remodelled by Keith into
Preservation Consideration (accessibility, re-use possibilities, capacity (cont*)
for public use and enjoyment, protection, utilities, context)

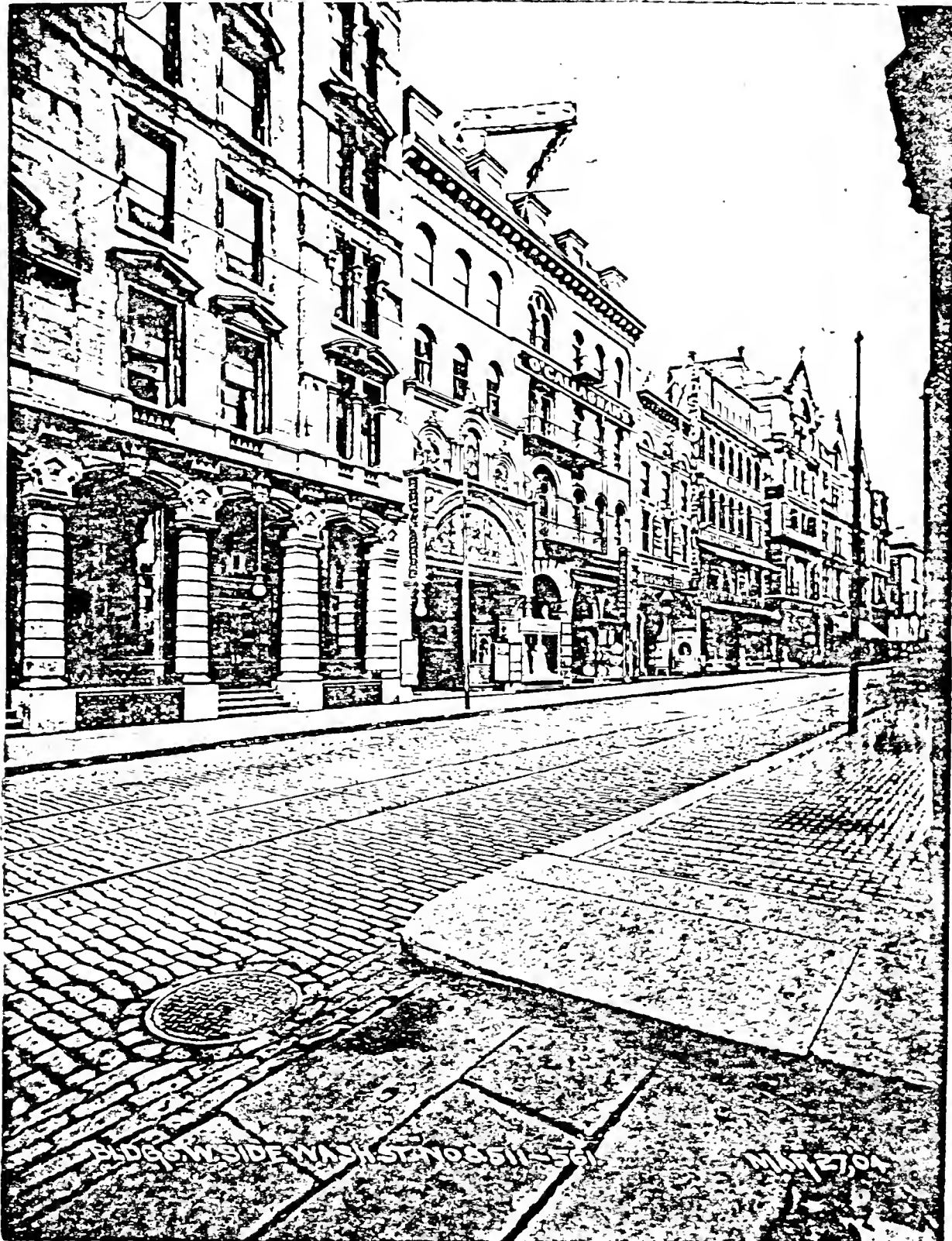
National Register: Part of "Washington Street Theatre District" listed 1979
(contributes to the district)

Significance (cont): the "Bijou Dream" one of Boston's earliest movie theatres, opened in Feb. 1908. In the 1940's the Bijou was renamed the Intown and Keith's was the Normandie. Eventually Keith's Theatre was razed and the Bijou space remodelled (the present bldg. does not contain a theatre.) Keith's entrance has been totally remodelled & is now the "Amusement Center" a pin-ball arcade.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. The present facade does not appear in graphic illustrations dating 1854 (SPNEA files) and 1857 (Midgeley's Sights of Boston and Suburbs p. 96 at BPL Does appear in photographs of the Adams House dated 1860 (SPNEA files)
2. Edward O. Skelton, Historical Review of the Boston Theatre, Boston 1884 (includes photos of 19th c. sets; best history of site up to 1884)
3. The Star Programmes of all Boston Amusements, 1886-7 (Athenaeum T964B/st2)
4. Boston Theatres of Today, in the Bostonian, Sept. 1895, p.667.
5. King's How to See Boston, 1895, p. 104
6. W.H. Birkmire, The Planning & Construction of New Theatres, N.Y. 1896
7. Dexter Smith, Cyclopedia of Boston, 1887, p. 89
8. Harvard University Theatre Collection (of special interest is booklet on

SPNEA photo showing ^{2nd} Adams House (far left, since demolished)
entrance to Keith's 1894 Theatre at 547 Washington, and
entrance to the Boston Theatre, demolished to make way for
the Savoy. Photo dated 1904



ADDRESS 565
Washington St. COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1895-1902 Atlas (no permit) _____
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
original presentPHOTOGRAPHS 1 6/6 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 5 plus _____

ROOF flat cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.BRIEF DESCRIPTION 3-bay pier and spandrel commercial building with brick block cornice.EXTERIOR ALTERATION minor moderate drastic remodelled storefrontCONDITION good fair poor _____ LOT AREA 4545 sq. feetNOTEWORTHY SITE CHARACTERISTICS One of two building on the block not included in "Washington Street Theatre District" NR listingSIGNIFICANCE (cont'd on reverse) This turn-of-the-century brick commercial building, of minor to no architectural interest, stands on the site of the small frame building where BF Keith began his "Museum of

(Map)

(M) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Curiosities" and initiated his vaudeville career in 1882-83.
(see forms for 539 and 547 Washington)

Preservation Consideration (accessibility, re-use possibilities, capacity
for public use and enjoyment, protection, utilities, context)

Not recommended for protective designation.

Bibliography and/or references (such as local histories, deeds, assessor's
records, early maps, etc.)



589-595 2-20 Avery St.
ADDRESS Washington St. COR. Haymarket Place

NAME Hotel Avery (same)

present

original

MAP No. 24N/12E

SUB AREA Theatre

DATE 1914

Building permit

source

C.H. Blackall &

ARCHITECT Hurd & Gore

source

BUILDER Haynes Construction Co.

Arch. Club

source

Yearbook²

OWNER Commonwealth Assoc./

original

present

PHOTOGRAPHS 1 5/1 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) hotel & stores

NO. OF STORIES (1st to cornice) 10 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl

(Other) brick stone limestone concrete iron/steel/alum.
trim

BRIEF DESCRIPTION "Colonial Revival" commercial building with narrow 3-bay principal facade on Wash. and block-long 17-bay facade on Avery. Classical detailing in limestone concentrated on lower 3 floors (1st fl. now heavily altered); upper floors generally feature paired windows (or single windows along Wash) with 1/1 sash, jack arch lintels & stone key-stones. Stone dentil cornice.

EXTERIOR ALTERATION minor - moderate drastic heavily altered storefront

CONDITION good fair poor LOT AREA 5625 sq. feet

NOTEWORTHY SITE CHARACTERISTICS L-shaped corner building with facades on Washington and Avery

SIGNIFICANCE (cont'd on reverse) This notable, well-preserved eclectic "Colonial" brick hotel contributes

(Map)

to the Washington streetscape and was designed by the prominent Boston architect Clarence H. Blackall. Built as a first-

(N) June, 1979

class hotel, the Avery was promoted as "the

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

latest and most modern hotel in the City" with up-to-date features including complete fireproofing & all outside rooms each with a bath.²

According to contemporary newspaper accounts,¹ the first floor was to be occupied by an elaborate hotel office, reading room and public dining room. A bathskeller was planned for the basement near Haymarket Place. The second floor was given over to dining rooms and banquet rooms and the rest of the floors to sleeping rooms except for "sample rooms" on the 11th floor. Interior wood finish was gum wood with mahogany stain. The style of the building was termed "French Renaissance" and cost was estimated at \$1,250,000.¹

The land on which the Avery stands was cleared in 1914 as part of the widening of Avery St. from 12 to 40 ft. The hotel was constructed just after this change in street pattern, on the resulting narrow lot.

The Avery Hotel is typical of the eclectic use of Colonial and classical motifs common in some of Blackall's work, particularly the Wilbur Theatre. Blackall was also adept at other popular styles which he used in other buildings in the theatre area (the Colonial, Modern, Metropolitan/Music Hall, Pilgrim/Olympia, Publix/Gaiety and the Little and Demmon Buildings) and is credited with building the first steel-frame bldg. in Boston, the Carter/Winthrop Bldg. of 1888, an example of Blackall's interest in technological side of architecture.

The Avery is still in use as a hotel.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe 10/10/1914
2. Architectural Club Yearbook, 1916, p. 184 (advertisement for Haynes Const. Co. with illustration of hotel.)



ADDRESS 590-622 26-44 Essex St.
Washington St. COR. Hayward Place
Washington/Essex Bldg/Siegal's Dept.
 NAME Star Cinema /Keith's Boston Theatre
present original

MAP No. 24N/12E SUB AREA Theatre
Bldg: 1904-5 opening 9/11/1905
 DATE Theatre: 1925 opening 10/5/1925
(no permits) source (newspapers)
Bldg: Arthur H. Bowditch (blueprints)
 ARCHITECT Theatre: Thomas Lamb (BPL card file)
source

BUILDER Bldg: Chas. E source
Cotting & CF Adams 2nd/
 OWNER original present
 PHOTOGRAPHS 2 4/5, 4/3, 8 6/4 .79.

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) 1905- department store
1925- theatre

NO. OF STORIES (1st to cornice) 7 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick tan stone concrete iron/steel/alum.

white terra cotta trim

BRIEF DESCRIPTION Massive 10 X 13 X 9 X 13 bay Beaux Arts commercial bldg.
occupying entire city block, with theatre erected within walls at rear.
Wash. facade has 2-story metal storefronts with small-paned windows at
level 2. Upper floors originally in A shape to admit interior light, feature
4-story tier of rusticated brick piers alternating with 4-story metal &
terra cotta Chicago windows. Top level has classical terra cotta designs,

EXTERIOR ALTERATION minor moderate drastic capped by dentil cornice

1) modern curtain wall infill at center bays 2) heavily altered store-
 CONDITION good fair poor LOT AREA 48,998 sq. feet fronts

NOTEWORTHY SITE CHARACTERISTICS Free-standing building occupying entire
city block (more than one acre parcel) Truncated at the two Wash. St.
corners. Main theatre entrance was at 618 Wash. side entrance at
38 Essex.

(Map)

SIGNIFICANCE (cont'd on reverse) The Washington/
Essex Building is notable for its history as an
extravagantly large turn-of-the-century dept.
store, as the largest building in the survey area
as a fine example of Beaux Arts commercial arch.
by Arthur Bowditch (designer of the Paramount
Theatre, Old South Bldg. and Hotel Somerset).
as a critical visual element in the Washington
streetscape, and as the home of the 1925 Keith-
Boston Theatre designed by prominent New York
theatre architect Thomas Lamb.

(N+) June, 1979

The bldg. was erected for the Boston branch
of the Henry Siegal Co. Department Store of N.Y
and Chicago. Among the features of Siegal's

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	X	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

modern emporium were the wide aisles, escalators, 15 miles of brass pneumatic tubing for carrying cash & change, a photo studio, ladies writing & reception room, hairdressing parlor, delicatessen, grocery with tables where shoppers could sit while expert grocers filled their order, a bank, restaurant seating 1000, post office, telegraph office & bakery. Siegal's aim was to meet all shoppers needs under one roof. Ads claimed the store carried "everything to wear, everything to eat, and everything for the home,"³ & that the grocery was the largest in Boston. The store was apparently unsuccessful & closed in 1914 after only 9 years. The building is presently used for offices.

The theatre was built to provide a home for the Keith enterprises during the interim between demolition of the old Boston Theatre and completion of the B.F. Keith Memorial (now Savoy). It reportedly cost \$10m. and seated 4000 in a single balcony plan. Descriptions noted the spacious marble foyer with mirrored walls, gold brocaded black satin panels, crystal chandeliers from Czechoslovakia, a \$50,000 Wurlitzer organ ("the finest ever installed in an Am. theatre") and the many lounges, including the city's first smoking room for women.⁵ The theatre offered a combination of vaudeville and movies and opened with a racing movie, organ recital, juggling, acrobats, etc. After the Keith Memorial became a movies only house in 1929, the Keith Boston (also called RKO Boston) continued in the vaudeville circuit and patrons were promised a weekly stage show featuring the*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Because of its size, location, good condition and architectural interest, the building is an ideal candidate for adaptive re-use. The theatre has been altered to the extent that restoration would probably be prohibitively expensive

Significance(cont)* foremost radio, screen and stage personalities. The theatre has since been called the Cyclorama, the Essex, & now the Star, which shows Chinese movies. The theatre has been sealed off above the orchestra level. Level has been totally modernized. The truncated upper level is empty and intact.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe, 9/11/1905 (adv), 9/12/1905 p. 4 (desc. of opening)
2. Boston Herald, 9/12/1905, 8/16/1925 (desc. of theatre)
3. Boston City Directory, 1912 (adv.)
4. No building permit on file at city hall. Blueprints in possession of Meredith & Grew (present management) have Bowditch's name on them.
5. Harvard University Theatre Collection (Keith's Boston file) includes clipping from 9/27/1925 - newspaper not marked. Also 10/5/1925 clipping
6. Donald King, "A Historical Survey of the Theatres of Boston," Marquee, Journal of the Theatre Historical Society, 1974, 3rd quarter, shows photo of the Washington St. marquee on p. 19
7. No building permit is on file for the theatre. Thomas Lamb is listed on _____

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	X	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

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Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

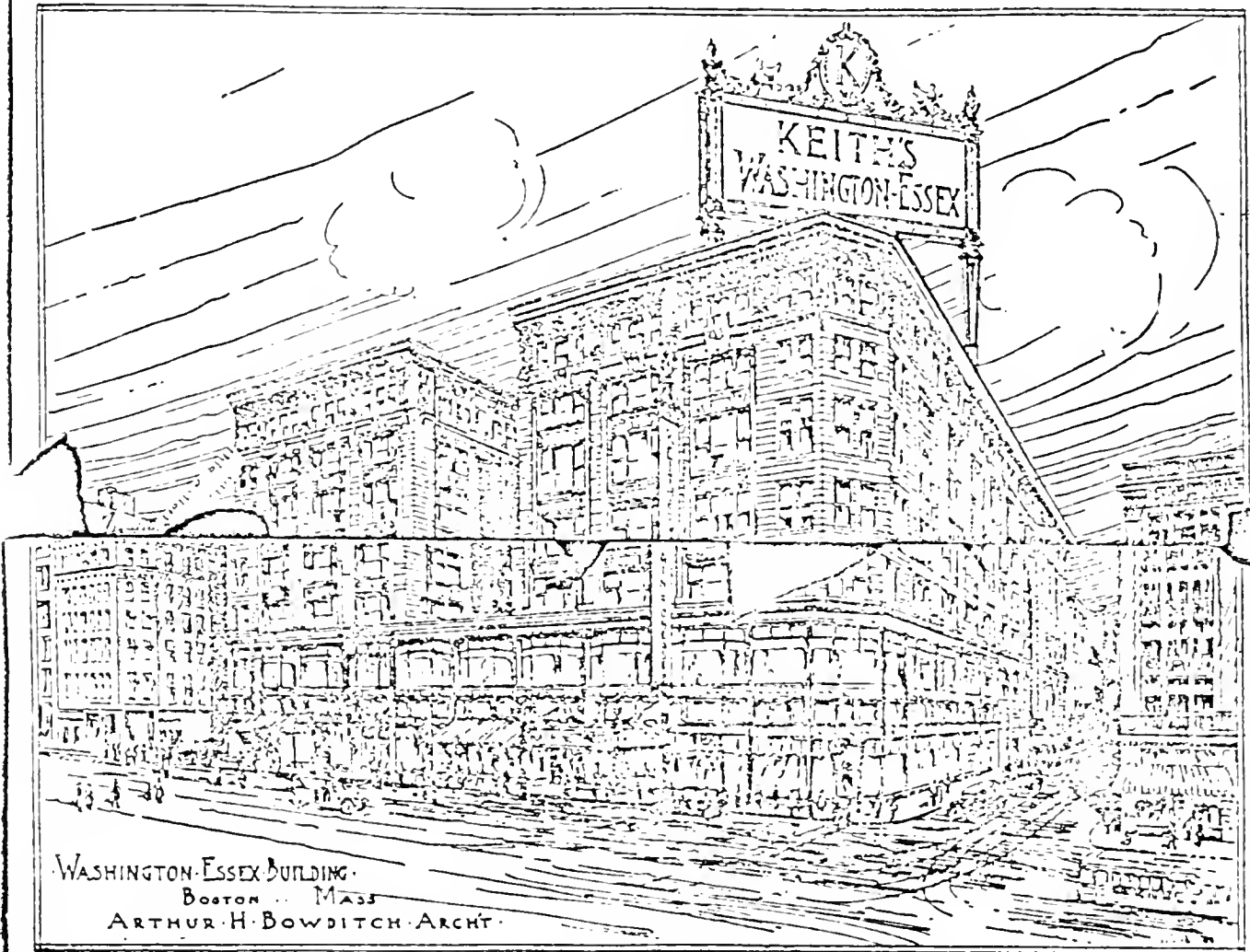
Because of its size, location, good condition and architectural interest, the building is an ideal candidate for adaptive re-use. The theatre has been altered to the extent that restoration would probably be prohibitively expensive.

Significance(cont)* foremost radio, screen and stage personalities. The theatre has since been called the Cyclorama, the Essex, & now the Star, which shows Chinese movies. The theatre has been sealed off above the orchestra level, Level 1 has been totally modernized. The truncated upper level is empty and intact.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe, 9/11/1905 (adv), 9/12/1905 p. 4 (desc. of opening)
 2. Boston Herald, 9/12/1905, 8/16/1925 (desc. of theatre)
 3. Boston City Directory, 1912 (adv.)
 4. No building permit on file at city hall. Blueprints in possession of Meredith & Grew (present management) have Bowditch's name on them.
 5. Harvard University Theatre Collection (Keith's Boston file) includes clipping from 9/27/1925 - newspaper not marked. Also 10/5/1925 clipping
 6. Donald King, "A Historical Survey of the Theatres of Boston," Marquee, Journal of the Theatre Historical Society, 1974, 3rd quarter, shows photo of the Washington St. marquee on p. 19
 7. No building permit is on file for the theatre. Thomas Lamb is listed on _____
- ~~Boston Public Library cards on the architect. The style is Lamb's~~

How the New Keith Theatre Will Look



This Playhouse, Located in the Rear of the Siegel Building, Should Be Ready by Next Spring and Will Cost \$10,000,000. It Will Seat More Than 4000 People and Will Offer a Combination of Vaudeville and Motion Pictures

Undated clipping from unknown newspaper (Harvard University Theatre Collection, Keith's Boston file)

ies



ADDRESS Washington St. cor. Fayette Court
(alley)
NAME /Pope Manufacturing Co.
present original
MAP No. 24N/12E SUB AREA Theatre
DATE probably 1881 City Directories
Atlas date range is source (no permit)
1874-1883
ARCHITECT _____
source
BUILDER _____
source
OWNER Herbert G. Perry, Trus.
/ 44 Bromfield St.
original present
PHOTOGRAPHS 1 5/2, 2 4/6 .79

Ward 3, Parcel #4893 UTM#19/330060/4690790
(Individual Ref. #)

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) offices and bicycle showrooms

NO. OF STORIES (1st to cornice) 4 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Neo-Grec commercial building with the squared geometric forms and incised decoration characteristic of this "Victorian Renaissance" style. Modern storefront; 2 wide show windows at level 2 followed by 2 stone upper floors divided into 6 bays by stone pilasters carved in one of 4 designs; capped lintels at level 3. Dentil cornice.

EXTERIOR ALTERATION minor moderate - drastic 1) storefront completely altered
2) stone 2nd fl. replaced by show windows 3) orig. parapet removed
CONDITION good fair poor _____ LOT AREA 5811 sq. feet removed

NOTEWORTHY SITE CHARACTERISTICS With the neighboring #611 Washington,
this building helps establish the characteristic 4-6 story height
of lower Washington St.

(Map)

SIGNIFICANCE (cont'd on reverse) This late 19th century commercial building is significant as one of only two Neo-Grec examples in the theatre area* and, historically, as the Boston headquarters from 1881-1886 of the Pope Manufacturing Company, manufacturers of the first American bicycle.

In 1877 Albert Pope began importing English bicycles and in 1878 his Boston-based company became the first manufacturer of

(NRI). June, 1979

*the other, at 141 Stuart, is scheduled to be demolished

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	<u>X</u>
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	<u>X</u>
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

the vehicles in America, built under the trade name "Columbia" in the factory of the Weed Sewing Machine Company in Hartford, Conn.³

Pope moved its principal offices and showrooms from 87 Summer St. to 597 Washington St. in 1881, probably the date of completion of the present structure. The company, which also had showrooms in New York and Chicago, remained on Washington St. until 1886, when they moved to 79 Franklin. By the 1890's, Pope Manufacturing had transferred its interests to Hartford, where the factory had always been located.³

Columbia bicycles were advertised as "the finest in the world," "a modern vehicle for convenient transportation and recreation."² The first models were of the type known as the "Ordinary" or high-wheeler and were relatively hazardous because the rider's center of gravity was toward the front.³ Because the bicycle was a new mode of travel at the time, the company ran a riding school on the Washington St. premises offering free lessons for novice purchasers.²

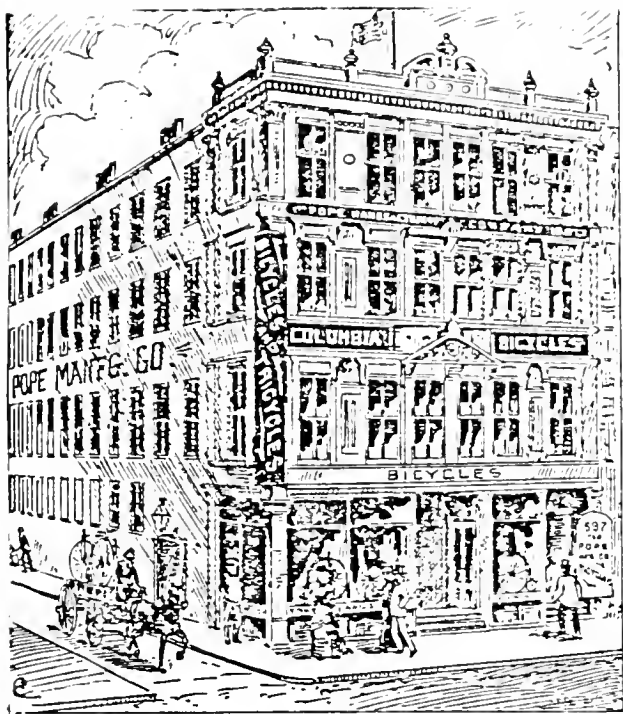
In the first decade of the 20th century, the building became one of the offices and salesrooms for the Goodman, Leavitt and Yatter Company, sellers of billiard tables and supplies and operators of a billiard parlor on the premises.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

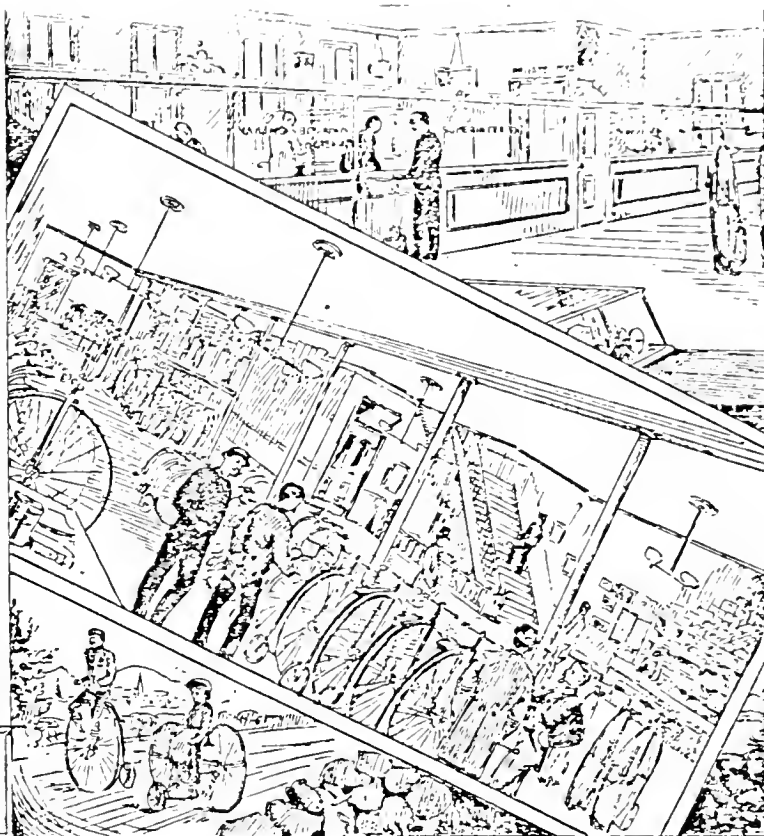
National Register: Recommended for individual listing.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. King's Handbook of Boston, 1885, p. 340-341
2. Boston City Directories, 1880's, advertisements
3. Smith Oliver and Donald Berkebile, Wheels and Wheeling, The Smithsonian Cycle Collection, Smithsonian Studies in History and Technology #4 Washington, 1974 p. 17.



The new Catalogue of the Pope Manufacturing Co. is one of the most elegant and instructive of trade publications. In a discriminating, scientific way, it describes and illustrates the best points in the construction and operation of the bicycle. Enclose a three-cent stamp for it.

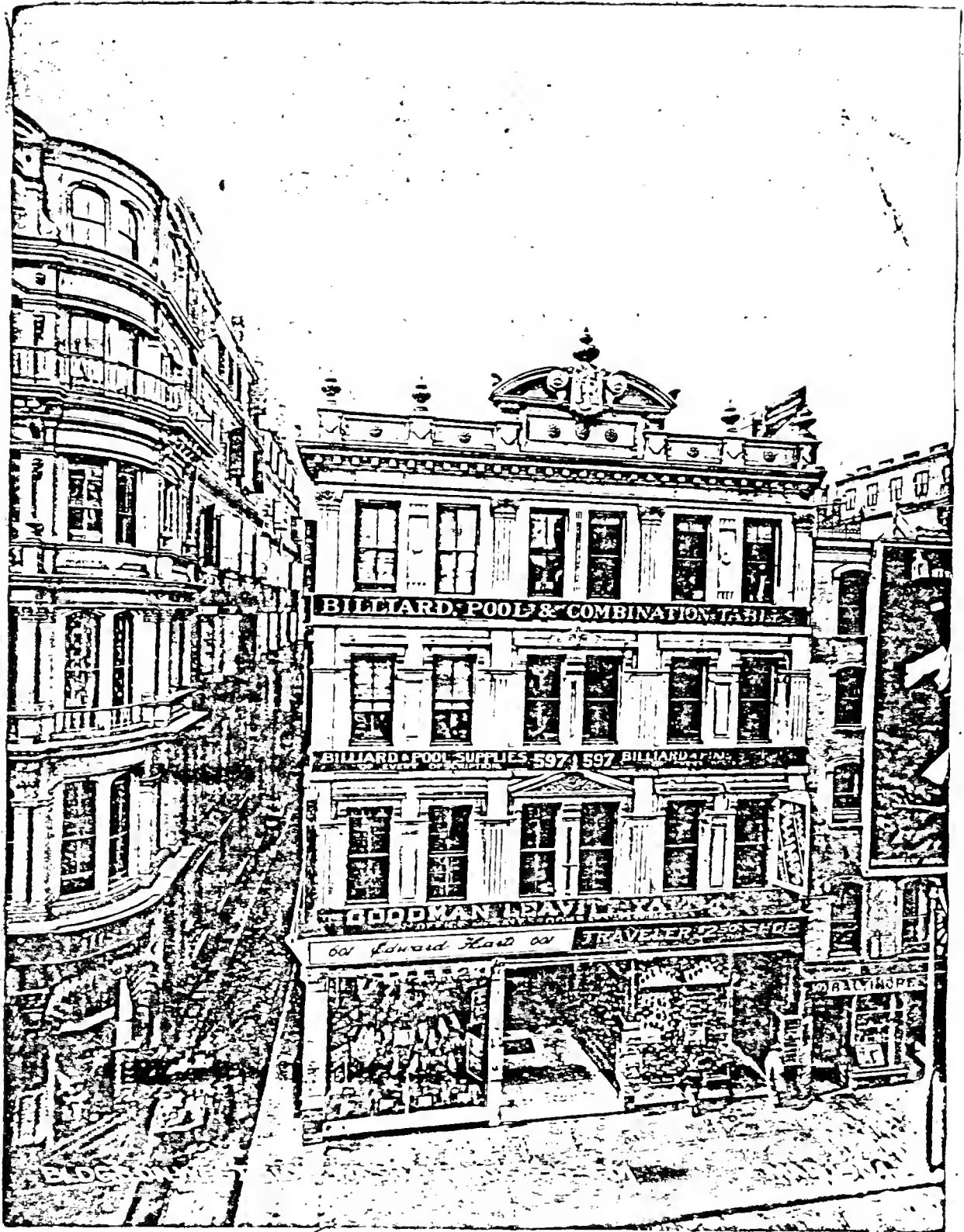


THE POPE MANUFACTURING CO.,
MAKERS AND WHOLESALE AND RETAIL DEALERS IN BICYCLES, WHEELMEN'S SUPPLIES, TRICYCLES, ETC., ETC.,
Warerooms, 597 Washington Street, Boston.

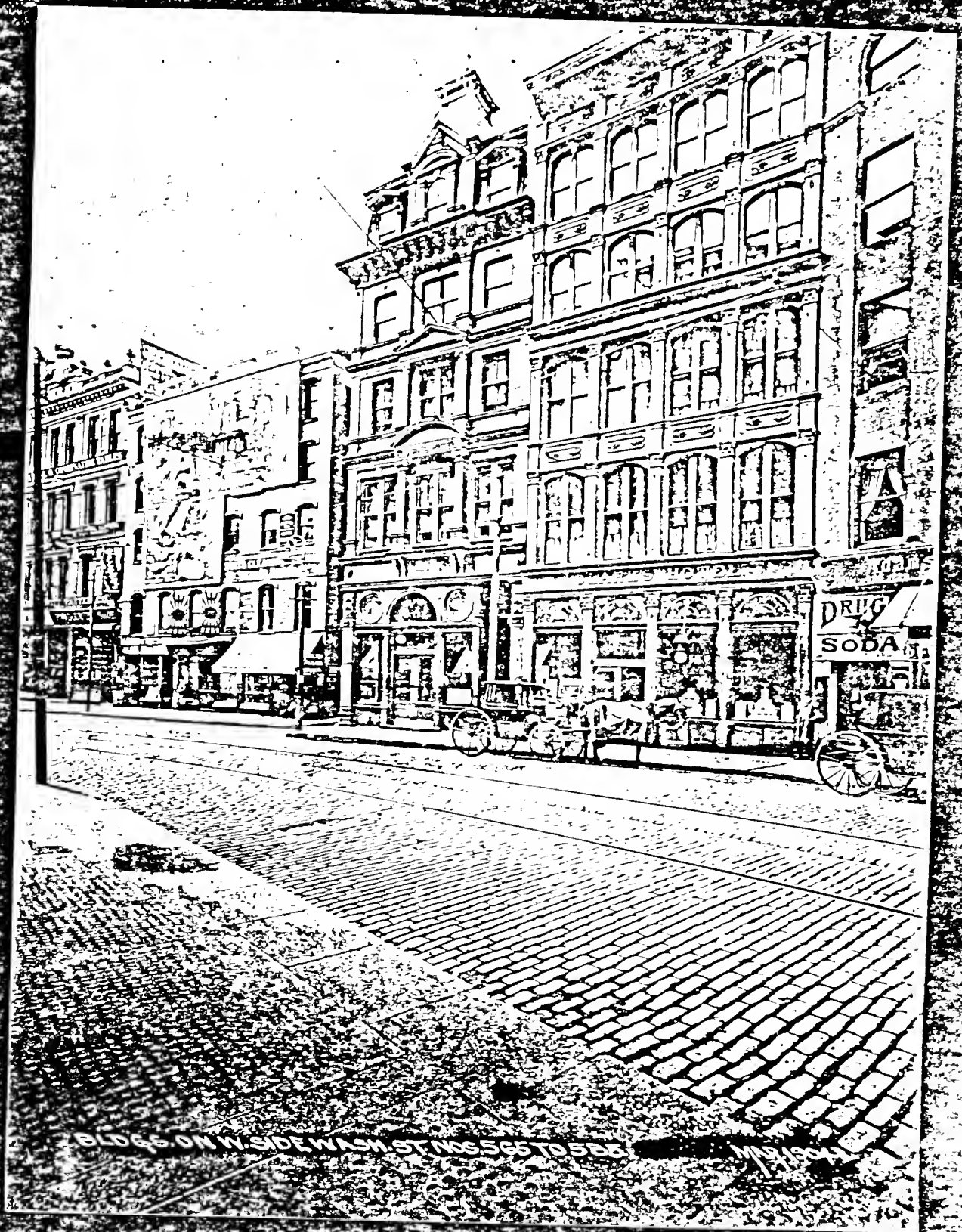
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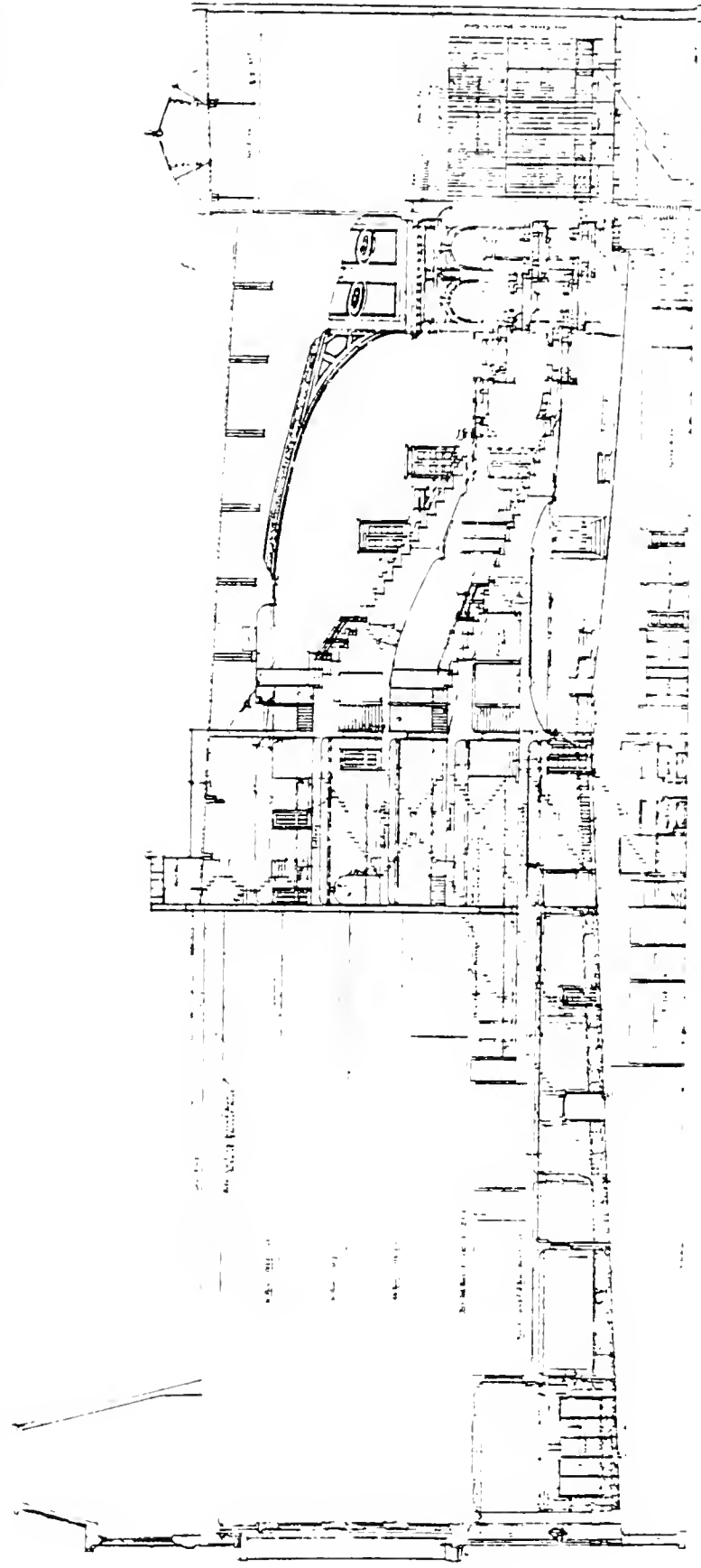
SPNEA photo of 1904 showing #597-601 Washington St. before alterations.



Building with "Wilson" sign was torn down for construction of the new A. J. S. Co. The sign is visible in the picture with the building (far left) for Washington (far left).

THE AMERICAN ARCHITECT

MARCH 31, 1915



LONGITUDINAL SECTION

GORDON'S OLYMPIA THEATRE, BOSTON, MASS.

MR. C. H. BLACKALL, ARCHITECT

(PUBLISHED)

Washington



Handwritten text or markings along the left edge of the page.



605-611
ADDRESS Washington St. COR. Fayette Court
Parker Bldg. (alley)
NAME present original Establishment
Henry F. Miller Piano-forte

MAP No. 24N/12E SUB AREA Theatre

DATE 1875 Deed Research 1
source

ARCHITECT _____
source

BUILDER _____
source Mass.
A.W. Perry Inc. Corp

OWNER James Parker/
original present

PHOTOGRAPHS 1 5/3, 23/1 .79

Ward 3, Parcel 4869 UTM# 19/330060/4690770
(Ind. Ref. #)

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) piano factory and showrooms

NO. OF STORIES (1st to cornice) 6 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum. Cast iron

BRIEF DESCRIPTION Renaissance Revival cast-iron front with 7 bays along Washington, a curved bay at the corner, and one cast-iron bay on Fayette Court flanked by a brick side wall. Modern storefront; wide show windows at level 2; ornate, intact level 3 with engaged pilasters & some free-standing columns between segmental-headed windows; cornice between 3rd & upper floors, where detailing has been encased or removed.

EXTERIOR ALTERATION minor (moderate - drastic 1) 1st, 2nd, and 4th-6th floors

CONDITION good (fair) poor _____ LOT AREA 7050 all altered to some degree
sq. feet

NOTEWORTHY SITE CHARACTERISTICS Curved bay emphasizes corner site. Building is important to streetscape in establishing medium height (4-6 stories) characteristic of lower Washington St.

SIGNIFICANCE (cont'd on reverse) As one of only six cast iron buildings remaining in the Boston this building is significant primarily as a rare architectural type and secondarily for its history as the headquarters from 1875-1885 of a major Boston piano company.

The construction date of 1875 can be firmly established because in that year the owner, James Parker, took out a

(Map)

(NRI) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

mortgage on the property in the amount of \$110,000, probably the cost of the new building. By the end of 1875 the building was occupied by the Henry F. Miller Piano-forte Establishment, a Boston-based company founded in 1863 which manufactured pianos sold nationwide and advertised as "celebrated among other points of superiority for their great durability in every climate, beauty of proportion and finish, and a peculiar musical quality all their own." The company made mostly grand pianos. The new building on Wash. St featured both manufacturing facilities and "elegant and complete warerooms."

After 10 years the company joined other piano dealers in moving to the new "piano row" where their showroom at #156 Tremont also had a recital hall. From 1882 to 1895 the Washington St. structure was also occupied by J.B. Barnaby & Co, fashion clothiers (at #607-609). From 1895-1906 it was occupied by Pitts Kimball Department Store. In 1910 it housed Childs Restaurant, the E.B. Wood Piano Co (located there only one year) and the Coupon Music Publishing Company.

Of the 21 cast iron buildings marked on the 1888 Bromley Atlas, only six survive today: 120 Fulton (McLauthlin Bldg), 114 State, 169-173 Summer, 40-46 Summer, 13-17 Milk, and 607-611 Washington. The alterations to the upper floors of 607-611 Washington may be partially reversible by removal of encasing.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

~~National Register: Recommended for individual listing.~~

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, Book 1252 p. 141 Mortgage, James Parker to Mass. Hospital Life Insurance Co, Jan. 11, 1875. (NB- Building does not appear on 1874 Atlas; in 1875 the Miller Co. is listed there, a further confirmation of the 1875 date.)
2. Boston and Its Points of Interest, 1895 publication of the Chamber of Commerce (at Widener Library)
3. 1875 Boston City Directory
4. Contributions to the Art of Music in America by the Music Industries of Boston, 1640-1935, by Christine Ayars, New York, 1937 p. 123
5. Photographs. SPNEA Washington St. file.

1. Name

Historic: Henry F. Miller Piano Factory

Common: 605 Washington Street

2. Location

605-611 Washington Street
Boston, Massachusetts (Suffolk County)

3. Classification

Category:	Building
Ownership:	Private
Status:	Occupied
Accessible:	Restricted
Present Use:	Commercial

4. Owner of Property

A. W. Perry, Inc.

5. Location of Legal Description

Registry of Deeds
Suffolk County Courthouse
Pemberton Square
Boston, Massachusetts

6. Representation in Existing Surveys

Boston Landmarks Commission, Building Information Form, 1979

7. Description

605-611 Washington Street stands 5½ stories high on a roughly rectangular lot along the west side of Washington Street between Avery and Tremont Streets. It measures 56 feet along Washington Street; 93 feet along the southeast side to a job 21 feet deep on the east side, and 6 feet deep on the west side. From this recess, it runs west 18 feet to the rear wall, which measures 37 feet. The north wall runs straight back to Washington Street and measures 131 feet. The front facade is cast iron and sides are red brick; the main girders of the structure are iron, filled with brick.

The cast iron facade is 7 bays wide on Washington Street, with a single bay on Fayette Court and a curved corner bay between. The main facade is articulated into projecting single bay pavillions on either end with a projecting triple bay pavillion in the center, and original details have been deduced

from a 1904 photograph. The first floor was supported on five irregularly spaced Corinthian pilasters.

At either end of the second floor, doubled Ionic pilasters on short pedestals supported large brackets carrying a plain cornice which broke out over the end pavillions. The pilasters also served as springers for the stilted, segmental arched lintels of the pavillion windows. The five bays between these pavillions were separated by single pilasters of similar style which also supported stilted arched lintels. Windows on this and the upper floor all had two-over-two wood sash. The rounded corner contained two windows with similar surrounds divided by a plain pilaster.

On the third floor pavillion, a single freestanding Corinthian column with a Corinthian pilaster behind supported a plain entablature which breaks out over them. Windows had shallow segmental arched tops and a balcony with urn-like balusters ran beneath the segmental arched windows. The line of the balustrade was carried across the center portion of the facade, forming recessed spandrels under the windows and raised pedestals under the Corinthian pilasters separating them. These openings also had shallow segmental lintels and brackets above the pilasters supported the crown mouldings of the entablature. On the corner bay, the doubled windows follow the same pattern and have a curved balcony beneath.

Windows of the end pavillions on the fourth floor were framed by panelled pilasters decorated with patterae and moulding bands. Above these were foliated consoles with guttae below, supporting a heavy modillion cornice. The rectangular windows were recessed slightly in segmental arched surrounds and pedestals at either end of the balustrades supported squat urns. This balustrade and urn motif, and the modillion cornice in consoles, was also used to articulate the center 3 bays, while two intervening bays and that in the corner have only fielded panels below.

The fifth floor is slightly shorter than the others. The openings of the end pavillions contained two units of one-over-one sash separated by a plain pilaster. The lintels were incised and a moulding band arched in the center ran across the top, with 2 patterae above. A railing composed of narrow, vertical ovals ran across the facade, breaking out over the side and center pavillions with the cornice below it. Pilasters separating the inner windows had moulded dome capitals and support a plain entablature with wide frieze, which also breaks out over the side and center pavillion.

The roof was a shallow mansard covered with scalloped slate tiles on front, with a flat iron roof behind. Dormers with segmental arched pediments punctuated either end, containing double, semi-circular arched windows with one-over-one sash and decorated by scrolls at the lower corners and foliage reliefs in the pediments. The central section of the roof was emphasized by a large triangular pedimented dormer with three two-over-two light sash units with surrounds similar to those on the second floor. This pediment, too, was filled with low-relief foliage. The corner also contained a dormer, with two windows like those in the central dormer, but only a simple cornice above.

The single cast iron bay on Fayette Court was given the same treatment as the end pavillions.

Sometime after 1915 (since the building was shown in the background of an early shot of the Avery Hotel), the first, second and fourth through attic stories were altered. On the first floor, columns were removed and the storefronts are now clad in plate glass and aluminum sash and carrara glass panels. On the second floor, all elements except the frieze and brackets were removed. The bays on the extreme left side, the corner and Fayette Court contain single light sash with two light transoms. The six bays between have been replaced by two units with large fixed center sash with four light transoms and sidelights with single eight transoms. The third floor remains largely intact, and the fourth floor retains the balustrades and panelled pieces, but all other ornament has been stripped to the wall surface. The same is true of the fifth floor and dormer windows, which have lost cornices and pediments. Standing seam sheet metal covers the mansard roof.

The south wall was originally a party wall and thus has no openings.

The west elevation is brick and 7 bays wide, echoing the front. Only the upper two stories are exposed on the north end, since a 4 story passageway runs to the building at 10 Haymarket Place. Windows have rectangular granite sills and lintels and 2-over-2 sash.

The north elevation along Fayette Court is 14 bays long excluding the easternmost cast iron bay previously described. The 6 bays just east of this are very narrow with 2-over-2 light sash and narrow granite sills and lintels and fall into a doubled rhythm. A 3-dormer unit crowns the top floor falling above the second through fourth bays from the east. Beyond this section, the wall is recessed slightly and the 8 remaining bays are wider, although these too have 2-over-2 sash and granite sills and lintels. The 6th and 7th bays from the east are narrow and doubled and fire shutters cover the openings.

Like 597 Washington, 605 Washington is essentially a loft space. Cast iron columns spaced approximately 12 feet on center run through the center of the building supporting the floors. Exposed columns on both third and fourth floors are Doric, and appear to get progressively thinner as the height increases and load decreases; those on the first floor are blocked in. Door frames on the 4th floor have heavy Victorian mouldings and transoms, but most trim appears to date from the early to middle 20th century, probably indicating that partitions were not installed until that time.

8. Significance

605 Washington Street is one of only six cast-iron-fronted buildings remaining in Boston. Though Daniel Badger claimed to have erected America's first iron storefront in Boston in 1842, 1/ Bostonians accepted the material reluctantly. New York City boasts over 250 cast iron buildings standing today, but by the late 19th century there were only about 20 in Boston. 2/ This hesitancy may have developed for many reasons -- concern over the material's strength and fire resistance demonstrated in the Chicago and Boston fires in the 1870's or the lack of local foundries -- but one of the more forceful arguments may have been those of 19th century aestheticians. As one Bostonian art critic wrote, "In spite of the fact that iron is the advancing material of our time, there has been as yet no serious study of its proper employment in

architecture . . . and no suitable forms for its use have been developed," adding "there is less . . . (iron architecture) than we had feared to see after the fire; but we should be glad to see less still. 3/

Despite such feelings, when James Parker constructed a new building at 605 Washington Street around 1875, he chose to use a cast iron facade. Neither the construction date nor the architect have been established but Parker took out a \$110,000 mortgage on the property in 1875 which probably related to the construction of the new building. 4/ While the iron front bears a strong resemblance to New York fronts cast by Badger's Architectural Iron Works Co., and such fronts were readily available from catalogues, the sophisticated composition of the facade, with its projecting pavillions and shadowed recesses, would seem to be the work of an academically-trained architect. The construction of the building also demonstrates an awareness of fireproof technology which is unusual for the period and stems from development after the Fire of 1872. An 1877 insurance survey noted that:

The walls of the building are standard thickness, and strengthened with supplementary brick-work; the main girders of the building are iron, filled in with brick; the roof is iron, covered with tar and gravel. Shutters on all the side and rear windows. The elevator and rear (iron) stairway are enclosed with a brick wall, with all the doors leading therefrom covered with tin. A boiler (set in bricks) in a fireproof room in basement for heating and forcing water from large tank in basement to a 3,000 gallon tank in the attic (used for running the elevator). Three stand pipes, with hose attached to each pipe, on every floor: one stand pipe connects with the large tank in the attic; and the other two with the (high service) street main. 5/

The client may have anticipated a special need for fire protection because by 1875, the building was occupied by the Henry F. Miller Pianoforte Company, one of Boston's major instrument makers. 6/ A description of the structure in Whiting's 1877 survey notes that highly flammable varnishes were part of the piano-making process and gives an excellent picture of its use at that time:

Floors 2, 3, 4, 5, 6. Henry F. Miller, pianofortes; sales rooms in second and third; put in actions and polish in fourth; put in sounding boards (a dry closet, with steam pipes,) and polish in fifth; varnish in sixth; two men sleep in the building at night; everything very neat and clean. 7/

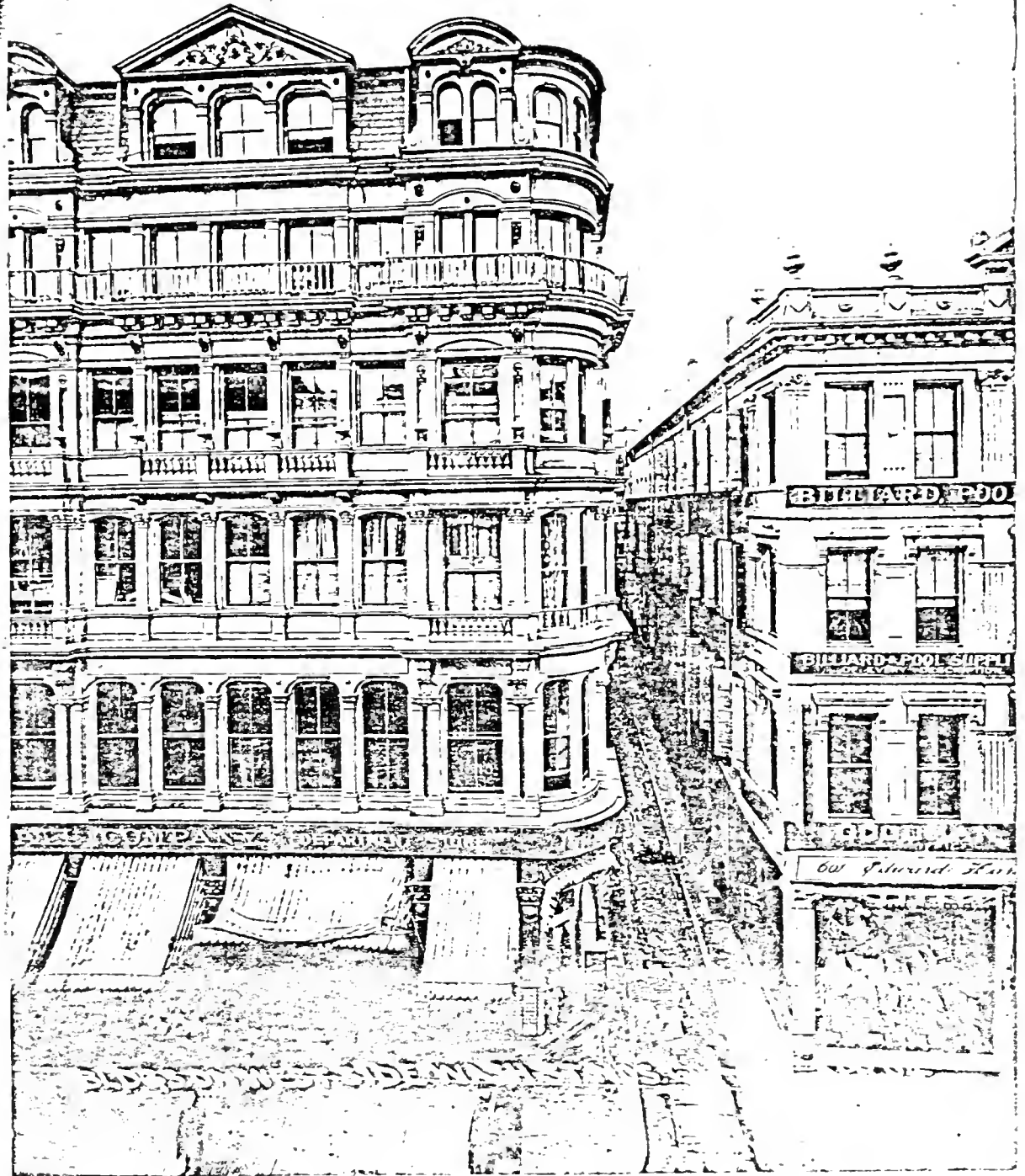
Miller occupied the building until 1885, when he moved to Tremont Street.

Though Whiting's survey had marked the basement and first floor vacant, from 1882 to 1885 it was occupied by J. B. Barnaby and Company, clothiers. After their tenure and until 1906, this and the adjacent Bumstead Building at 611 Washington Street housed the Pitts Kimball Department Store. 8/ Sometime after 1904, when the building was photographed, the cast iron ornament on the top three floors was removed, the second floor window treatment was changed, and the first floor storefront was altered. The lower floors of the building are currently occupied by a clothing company.

The structure at 605-611 Washington Street meets a number of criteria for inclusion on the National Register of Historic Places: it was an outstanding, fully-developed example of late cast iron architecture when built; incorporates many important innovations in fire-proof construction; was originally occupied by the Henry F. Miller piano factory, representing one of the major forces behind the development of the area; and is one of only six cast iron buildings left in Boston. With the removal of approximately 80% of the cast iron ornament, however, the integrity of the design, materials and historical association have been seriously diminished, and the building would thus not qualify for individual inclusion on the National Register of Historic Places. It plays an important role in the streetscape, linking the early 20th century structures of the Washington Street Theater District to the north with the late 19th century buildings below Boylston and Essex Streets and thus retains significance as an element within the whole.

9. Notes

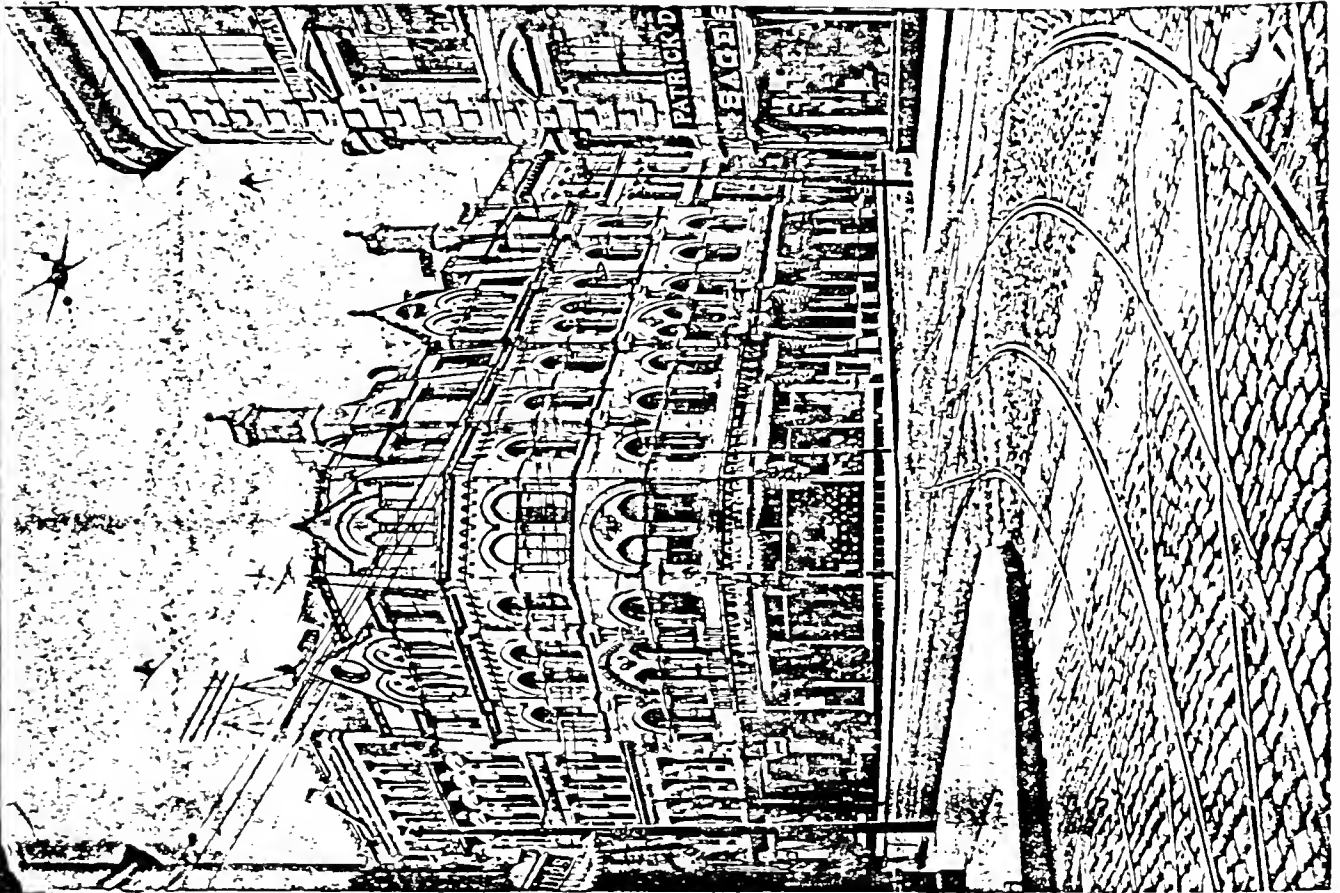
- 1/ Margot Gayle and Edmund V. Gillon, Jr., Cast Iron Architecture in New York (New York: Dover Publications, Inc., 1974), p. xiii.
- 2/ The Boston Landmarks Commission states that 21 cast iron buildings were marked on the 1888 Bromley Atlas.
- 3/ Atlantic Monthly 33 (January 1874): 122.
- 4/ Registry of Deeds, Suffolk County Courthouse, Lib. 1252, Fol. 141, as cited by the Boston Landmarks Commission Survey Form.
- 5/ Whiting, p. 180
- 6/ Boston City Directory, 1885, as cited by Boston Landmarks Commission Survey Form.
- 7/ Whiting, p. 180.
- 8/ Boston Landmarks Commission Survey Form, no source given.



SPNEA photo of 1904 showing #605-611 Washington St. before alterations.

2528-636 Washington
St.

N.E. Corner Essex and Washington Streets



SPNEA photo showing buildings which preceeded the Washington, Essex Bldg. Note original pediment lintels of Liberty Tree Block at right.

Probably dates to turn-of-the century

BOSTON LANDMARKS COMMISSION

Building Information Form Form No. Area CBD

619-631 Washington

ADDRESS COR.NAME State Theatre/Hub Theatre/ Park Theatre
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1879- original theatre (opened 4/14/1879)
(present facade probably dates from 1937 remodelling) sourceARCHITECT sourceBUILDER sourceOWNER original presentPHOTOGRAPHS 1 5/4.79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) theatreNO. OF STORIES (1st to cornice) 6 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(cast stone)

BRIEF DESCRIPTION Symmetrical Moderne facade of 7 bays separated by rising piers, with spandrels slightly recessed on upper 4 stories and decorated with vertical fluting pattern. Chicago windows; first and seventh bays project slightly and feature eagle medallions just below the roofline.

EXTERIOR ALTERATION minor moderate drastic heavily altered storefrontCONDITION good fair poor LOT AREA 14,926 sq. feetNOTEWORTHY SITE CHARACTERISTICS Irregularly-shaped building with theatre
extending back over 200 feet into the block.

(Map)

SIGNIFICANCE (cont'd on reverse) The State/Park
is historically notable as the oldest
surviving Boston playhouse and one of only
two surviving 19th century theatres. Its
architectural significance is negligible,
however, because both interior and exterior
have been totally rebuilt and almost nothing
remains of the 1879 theatre except the
basic shell.

(N-) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	X
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The Park Theatre, which seated about 1200, was built for Henry Abbey, who, with his partner after 1880, John Schoeffel, brought New York companies and foreign attractions to the Park. Actors who played there included Edwin Boot and Fanny Davenport.¹ In 1889 Abbey & Schoeffel left to manage the new Tremont Theatre. In the gay nineties, the theatre was used for light comedies and was owned by Charlotte "Lotta" Crabtree, a very wealthy actress who left \$4-milli to various charities on her death in 1924.² It was Lotta who appeared in the opening performance of the Park, on April 14, 1879 in "La Cigale."

The theatre was totally remodelled in 1903 by architects Bowditch and Stratton in the "French Renaissance" style.⁴ Interior redecoration was by L. Haberstroth & Sons; goal was to increase comfort and improve sight lines.⁴ In 1919 the Park was remodelled into a movie theatre "for the best and choi of photo plays." and redecorated again.⁶ In 1924 the theatre returned to legitimate stage plays, was redecorated again, and attempted to regain 1st - class status under A.L. Erlanger.⁸ In the 1930's the theatre became Minsky's Park Burlesque, "where Gypsy Rose Lee took 'em off."³ The theatre underwent extensive alterations again in 1937 when it was converted to the Hub Theatre for movies.⁸ The present interior appears to date principally from that era.

The Park was erected within the walls of the 1875 "Beethoven Hall" which had been constructed for musical concerts but was unable to attract an audien

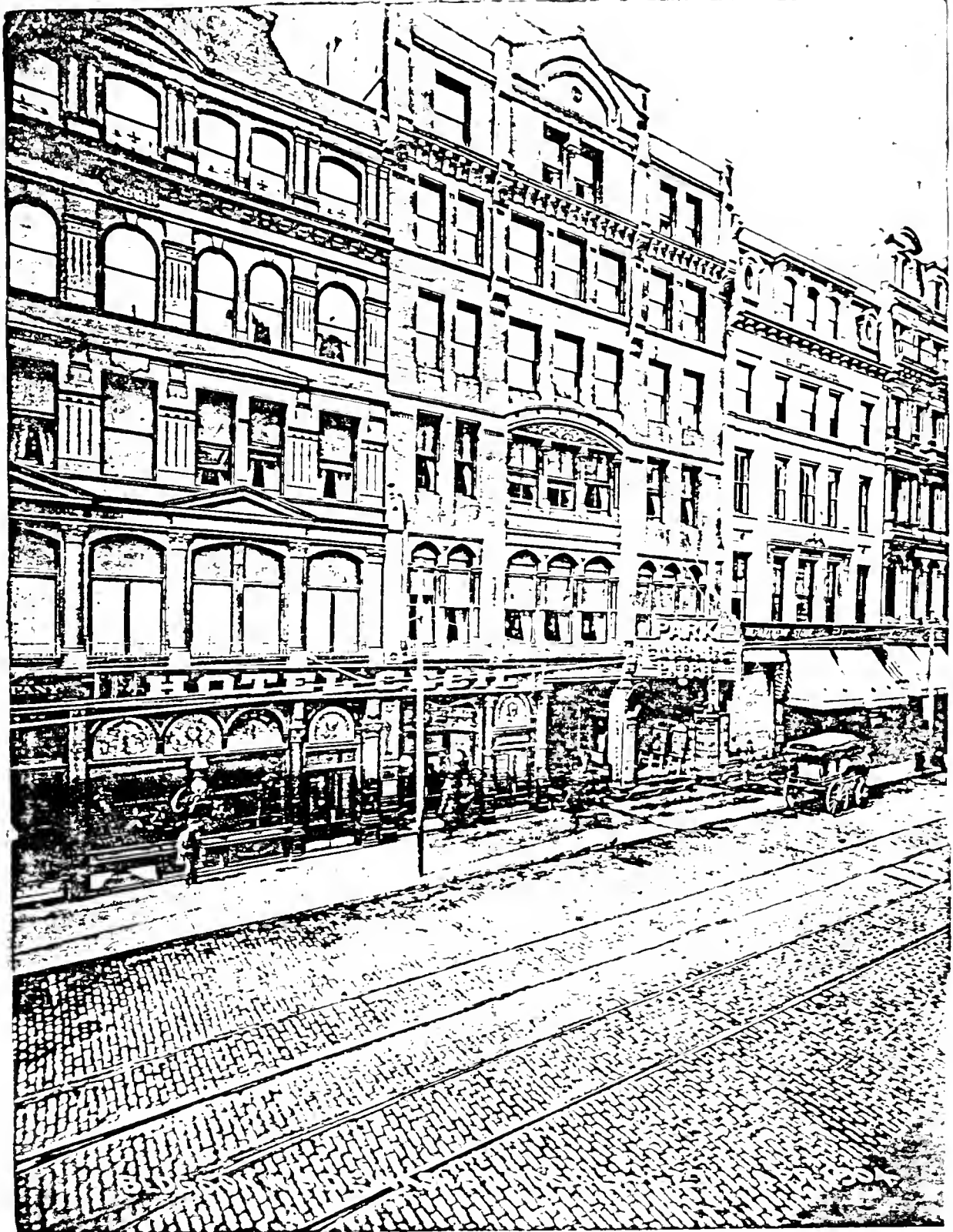
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Not recommended for any protective designation.

(the theatre has undergone extensive remodelling at least four times and the only details that might be from 1879 are 3 door architraves and a ceiling molding. Both interior and exterior are undistinguished examples of Depression-era building, with no possibility of any type of restoration to the 19th century baroque of the original. The theatre is presently used for adult films.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Smith's Boston and Vicinity, 1887, p. 89
2. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, 1977, p.
3. Elliot Norton, Broadway Down East, 1978, p. 19
4. Boston Herald, 9/4/1903 p. 11.
5. Boston Globe, 9/4/1903
6. Boston Traveler, 8/30/1919.
7. "Theatres of Today" in the Bostonian, Vol. 2, Sept. 1895(5301.45)
8. Scrapbook of newspaper clippings, BPL Fine Arts Room.
9. Boston Globe, 2/18/1912 (article on Lotta Crabtree)
10. King's How to See Boston, 1835, p. 104
11. Edw. Stanwood. Boston Illustrated



SPNEA photo of 1904 showing original facade of the Park (now State) Theatre. Present facade probably dates from the late 1930's. Building at far right is the only one still standing (#605-611 Washington)

638-644

ADDRESS Washington St. COR.NAME Brewster Hotel/ 1824 LaFayette Hotel
present originalMAP No. 24N/12E SUB AREA TheatreDATE present facade is post 1891 (illustrations & photos)¹ARCHITECT _____
sourceBUILDER _____
source
Louis Miller Trus.OWNER _____
original presentPHOTOGRAPHS 7 3/5, 3/6, 9²/2 .79 .

Ward 3, Parcel #4965 UTM# 19/330080/4690710

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) hotelNO. OF STORIES (1st to cornice) 4 plus 1/2ROOF slate mansard cupola dormers 3 gable front with
segmental headed
windowsMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(Flemish bond painted red)BRIEF DESCRIPTION 3-bay Federal Revival facade with "modern" storefront,
elongated 2nd fl. windows with 8/8 keystone-linteled windows set in ^{window}
recessed arches and emphasized by iron balconies; splayed lintels & 8/8
at levels 3 & 4; recessed Adamesque festoon panels above level 3; metal
modillion cornice, fine classical detailing on dormers.EXTERIOR ALTERATION minor - moderate drastic Adamesque facade altered only
at ground levelCONDITION good fair poor LOT AREA 8083 sq. feetNOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with adjacent Liberty
Tree Block. Part of "Liberty Tree" area

(Map)

SIGNIFICANCE (cont'd on reverse) illustrations and
photographs of
succeeding structures on this historic site
indicate clearly that the present facade
is Federal Revival and dates after 1891.
The turn-of-the-century date does not negate
the quality of proportions and Adamesque
detailling which make this building the
finest example of its style in the theatre
area and a significant, integral part of
the "Liberty Tree" area.

(NRD/C) June, 1979

The post-1891 date is derived from 1890's
photographs of the adjacent Pray Building
and 1891 illustrations of Brighams Hotel, a

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Second Empire mansard with an entirely different fenestration pattern from the present facade, which therefore must represent a rebuilding of the exterior.

The present structure stands on land apportioned to Garrett Bourne, who planted the elm known as the Liberty Tree in 1646. During the pre-Revolutionary War period a tavern on the site became the meeting place for the Sons of Liberty and the tree itself was a public rallying point for patriotic resistance.

In 1824 Ralph Haskins erected the LaFayette Hotel in honor of Major General LaFayette's visit to Boston that year. A 25' arch was erected in front of the building and the general entered the city in a grand procession along Wash. St.

* From 1848-1861 the bldg was Wm. Bacon's Oyster House. In 1861 Robert Bent Brigham opened Brighams Restaurant and Hotel. At some point he remodelled the exterior and in 1888 he added a building at the rear. Brigham, a country lad from Bakenfield, Vt. and nephew of Peter Bent Brigham, came to Boston and made a fortune in real estate. (He was one of the first to appreciate the movement of business to the new South End) Brigham resided at his Wash. St. h from 1861 until his death in 1900. He left part of his estate for the founding of the "Robert Bent Brigham Hospitable for the Incurables" now specializing in rheumatology. It is said that the 2nd fl. of the bldg. was used as a hospital clinic in the early 20th. c. (and infamous)

Since 1900 the bldg. has been the site of some famous bars; the Silver Doll in the 1920's - 40's, the Palace in the 50's & 60's & presently the Two O'Clock Lounge. Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Liberty Tree" district

(*From 1843-1848, the building was called the Suffolk Hotel)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Report by Pat Wells, Boston Landmarks Commission files. Cites the following references

- a) W.I. Tyler, History of the Brigham Family, N.Y. 1907, p. 402-3
- b) Frederick F. Hassam, Liberty Tree, Liberty Hall, 1891 (Athenaeum)
- c) Samuel Drake, Old Landmarks of Boston, Boston 1900
- d) information supplied by owner

2. Photograph of the Pray Building,

HISTORY OF SITE & BUILDING:

- 1635 - Apportioned to Garrett Bourne who built house and planted Elm tree later to be known as "Liberty Tree".
- 1760 - Tavern and meeting place of Sons of Liberty.
- 1765 - Effigy of British Stamp Officer, Mr. Oliver, hung from Elm tree by Sons of Liberty. First overt public act of resistance to British authority.
- 1824 - Ralph Haskins erected LaFayette Hotel in honor of Major General LaFayette's visit to Boston in 1824. LaFayette entered city in coach drawn by four white horses in procession along Washington Street. City-wide holiday declared. A 25' high arch decorated with entwined French and American flags, flowers and Elm garlands was erected in front of the La Fayette Hotel. "The densest crowd ever seen in Boston surrounded the arch."¹ School children strew flowers in LaFayette's path and a beautiful young maiden with sash of red, white and blue emerged from the Hotel and presented the General with a glass of wine.
- 1861 - Robert B. Brigham opened Brigham's Restaurant and Hotel in the former LaFayette Hotel. Brigham refused to operate the traditional open (standing) bar as was the prevailing custom of the day and insisted that his patrons sit at tables to drink.

In laying foundations for a new building to be erected at the rear of Brigham's Hotel in 1888, roots of the old Liberty Tree were unearthed. A gentleman writing at the time secured some and describes them as "dozy, punky and brittle having no life sap."²

Robert B. Brigham, a country lad from Bakersfield, Vt., and nephew of Peter Bent Brigham, came to Boston and made a fortune in real estate. He was one of the first to appreciate the movement of business to the new South End and bought up property to the value of \$3 million. He resided in his hotel at 644 Washington Street from 1861 until his death in 1900. He was a man of charity having great empathy for the sick and poor, and left part of his estate for the founding of "The Robert Bent Brigham Hospitable for the Incurables," Parker Hill, now specializing in the treatment of rheumatic diseases. It is said that the second floor of the building was used as a hospital clinic during the early part of the 20th century.³

¹Frederick F. Hassam, Liberty Tree, Liberty Hall (no publisher indicated) 1891, p. 3.

²Ibid., p. 12.

³Owner of building, Louis Cohen.

1900 - Since Brigham's time, the building has had an infamous history of famous bars:

1920's-'40's - nationally renowned Silver Dollar Bar

1950's-60's - The Palace - one of the most noted and popular bars of college crowd and others. Famous "Twist" joint.

Since the Palace, place has slid downhill in a succession of lesser account bars: Pink Kitten, Downtown Lounge, 2 O'Clock Lounge.

Principal Sources of Information:

W. I. Tyler Brigham, History of the Brigham Family (New York, Grafton Press, 1907), pp. 402-403.

Frederick F. Hassam, Liberty Tree, Liberty Hall (no publisher indicated), 1891.

Samuel Drake, Old Landmarks of Boston (Boston, Little Brown, 1900).

Mr. Louis Cohen, c/o Bradford Hotel, Boston.

Pat Wells

July 1972

644 WASHINGTON STREET, Boston, Mass.

DESCRIPTION: 5 story brick structure with pitched, slate shingle roof.

Distinctive Adams facade:

3-bay, 8-sash windows, keystone and plain lintels.
Recessed arches above second story windows.
Adams motif in recessed panels above third story windows.

Flemish Bond brick courses.

Modified mansard roof with segmental-arch dormers.

Dimensions: 30'3" fronting on Washington Street.
Attached to Liberty Block Building on North.

ALTERATIONS: Since 1937 (earliest notation in Building Department packet):

Roof repair after 1938 hurricane.
Fire repairs (no structural change) 1954.
Facade painted dark red ca 1962.
1st floor store front remodeled numerous times.

OWNER: Louis Cohen
Bradford Hotel
Boston, Mass.

(Deeds history attached.)

Building currently FOR SALE.

USE: Men's hotel (Brewster Rooms), sailors' lockers, and bar
(2 O'Clock Lounge).

DATE OF
STRUCTURE: Unclear. Original building permit not in Building Department packet.

Various references state that Brigham's Hotel (1861-19(?)) was the original LaFayette Hotel built in 1824 in honor of the Major General's visit and attributed to Asher Benjamin.¹

¹Architectural Card File, Boston Public Library.

However, two different drawings of Brigham's Hotel uncovered in the Boston Athenaeum differ from each other and substantially from the current building at 644 Washington St.¹ Although the story height of the buildings is the same, the existing building differs from the earlier drawings in roof style, number of bays and recessed Adams panels above the windows.

It appears that something must have happened to the building pictured in 1891 and that it was either radically remodeled or an entirely new structure erected on the site sometime between 1891 and 1937, when Building Department records begin and indicate no major structural changes. (An old-time performer told bar manager Ben that the second floor of the hotel had served as a hospital clinic around 1910. This would indicate that the current building existed at the time of the clinic.)

I would guess that the current structure was extensively rebuilt in the period 1890's -1920 during a revival of the Adams style as practiced by the prestigious Little & Brown Architectural Firm at that time.

BUILDING'S
INTEREST:

1. An elegant Federal/Adams facade - good architecture.
2. Adds to distinct fabric of Washington Street - forms street architecture.

Its value is in "contrast, character, visual and emotional change of pace, a sudden sense of intimacy, scale, all evocative qualities of another century and way of life." It helps to provide "the impression of a city 'in depth,' the richness of past and present side by side." ²

3. Historic.

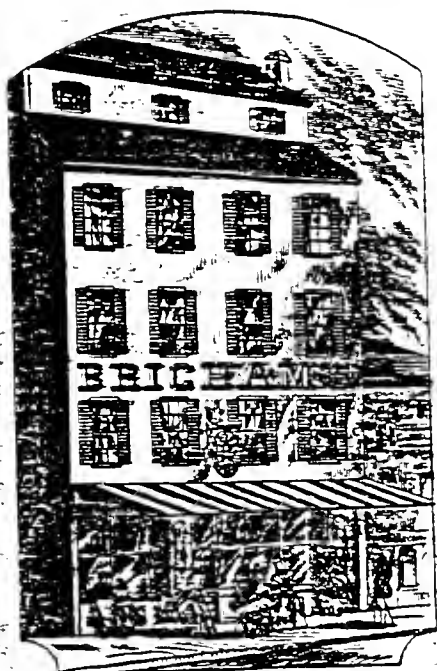
Stands on one of the most historic spots in our country - "Liberty Hall". It is important to keep an old-style Federal building on this site to bring back a feeling of the history of the place. A modern building with placque could not do it. It wouldn't feel real.

¹ See copies of illustrations attached:

- 1) Boston Street Photo File (no indication of where print came from)
- 2) Frontispiece of booklet Liberty Tree, Liberty Hall, F.F. Hassam, 1871.

² Ada Louise Huxtable, Classic New York (New York, Doubleday & Co., Inc., 1964), p. 32.

Photo file
Boston Athenaeum



1st LAFAYETTE HOTEL, 1824-43.

2nd SUFFOLK HOTEL, 1843-48.

3rd WILLIAM BACON'S OYSTER HOUSE, 1848-61.

4th ROBERT P. BRIGHAM'S RESTAURANT, 1861—/8

642-644 Washington St., South of Essex St.

(Old no. 392 Washington Street)

ADDRESS 642-644 WASHINGTON ST., BOSTON, MASS.

DATE	REF.	GRANTOR	GRANTEE	PRICE	DESCRIPTION
1/16/1954	^{Book} 6937 / ^{Page} 38	Philip H. Theopold, Trs. (P. H. Theopold, John H. Gardner & John P. Chase, Trustees under will of Elizabeth Fay Brigham)	Louis R Cohen	For 2 parcels U.S. Tax = \$23.4 Price not indicated. No mortgage indicated.	642-644 Wash. St, Bos to 3 1/2 Hersey Pl. (rear of 644 Wash.) & passageways (plan) 644 Wash. = 5 story brick bldg fronting 30.36 ft on Wash. St. #4
1/1/1875	1258/207 1218	William Bacon	Eliz. Fay Brigham		Wash. St. (30' 3") + rear of Wash. St. (Parcel of land w/ bldg formerly known as LaFayette Hotel) (Bldg was leased to Robt B Brigham when property was bought by Elizabeth Brigham)
12/1853	648/241	Executors of deed of Ralph Haskins: Rebecca Haskins & Charles C Jewett	William Bacon		Parcel of land w/ bldgs known as Lafayette Hotel bounded: W. - Wash St (30' 3") S. - Cunningham land W. - " E. - Gilbert land N. - heirs of John Bacon
1/31/1852	630/258 1259	Elizabeth Haskins Fanny Haskins	Ralph Haskins "		13th part of land known as Lafayette Hotel Estate (30' 3") fronting Wash. (leased to Wm Bacon)
12/1850	613/32	Ruth Emerson	Ralph Haskins		13th part of land known as Lafayette Hotel Estate.
12/1831	351/133	William Emerson	Elizabeth Haskins		13th part of Lafayette Hotel Estate w/ all bldgs. including mansion of late John Haskins Wash. St. (31')

ADDRESS 642-44 WASHINGTON ST., Boston, Mass.

DATE	REF.	GRANTOR	GRANTEE	PRICE	DESCRIPTION
	<u>Book Page</u>				
13/1830	343/195	Ralph Hastings	William Emerson		(7) 13 parts of lot bounded: W. Wash. St. S. Cunningham's land N. Hastings land E. John Hastings (deceased) land
	/195	Thomas Hastings	"		(2) 13th parts of lot described as above.
	/196	Fanny Hastings	"		(1) 13th part of lot per above
	/197	Ann Hastings	"		(1) "
	/198	Elizabeth Hastings	"		(1) "
	/199	Ruth Emerson	"		(1) "
					TH
3/28/1791	169/112	John Hastings, Adm. of John Eliot Estate	John Hastings, Jr.		land bounded: W. Orange St. 56' S. land Ben Green 87' E. " John Hastings 70' " John Rowe 75' N. etc Joseph Eliot
4/18/1744	64/74	Joseph Eliot Estate* division	John Eliot		1/2 of wooden house w/ parcel of land bounded: W. Orange St. 90' E. end of Sand Rainsford N. end of said John Eliot S. land " " " "
The Joseph Eliot Estate comprised a large portion of land in the southern part of Boston and was in existence as early as 1652					

ADDRESS 646 Washington COR.NAME Pray Building
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1891 Building permit 3/11/1891
sourceARCHITECT Winslow & Wetherell "
sourceBUILDER Woodbury & Leighton Damrell, p. 92
sourceOWNER John H. Pray Wm. J. Fitzgerald Trus.
& Sons / 646 Washington St.
original presentPHOTOGRAPHS 9 3/4, 2/3 .79Ward 3. Parcel #4963TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential stores and officesNO. OF STORIES (1st to cornice) 6 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone brownstone concrete iron/steel/alum.
(yellow) & brownstoneBRIEF DESCRIPTION Narrow yellow brick, Renaissance Revival bldg. 2 bays wide with "modern" storefront, levels 2 & 3 of rusticated brownstone blocks (some vermiculated) followed by horizontal Greek wave band and 3 upper floors of yellow brick with yellow terra cotta window architraves. 4-bay arcade on level 6, capped by leafy modillion cornice.EXTERIOR ALTERATION minor moderate - drastic Originally 5-bay facade, now 2-bays wide (other 3 remodelled)CONDITION good fair poor _____ LOT AREA 2714 sq. feetNOTEWORTHY SITE CHARACTERISTICS South 2/3rds of building remodelled into Pilgrim Theatre. Building originally extended through to Harrison Ave.SIGNIFICANCE (cont'd on reverse) When it was erected in 1891, the Pray Building by the distinguished firm of Winslow and Wetherell was a fine example of Renaissance Revival. In 1911 the south 3 bays were remodelled into the Pilgrim Theatre facade and the

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

resulting 2-bay facade is oddly-proportioned and less important architecturally. The building does contribute to the Washington streetscape and has a notable history as the home of John H. Pray & Sons, sellers of carpets and upholstery.

John H. Pray was founded in 1817 and by the 1890's transacted one of the most extensive trades in the world in all varieties of carpets, mattings, rugs and upholsteries. On the upper floors of the building in the 1890's were executive offices of the General Society of Christian Endeavor, as well as offices of the Golden Rule, a family weekly, the Prange Educational Company, and L. Prange & Co, the world-famous book publishers. Louis Prang, a German immigrant, is credited with developing the art of chromo-lithography in America and was a leading manufacturer of popular art prints, with a printing plant in Roxbury.

In 1911 the south portion of the building was completely remodelled, inside and out, by Clarence H. Blackall and opened as the Olympia Theatre. (see form for 658 Washington St.)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Charles Damrell, Half-Century of Boston Building, p. 92, illus. on p. 269.
2. Am. Arch. and Bldg. News, vol. 32, p. 801, 5/2/1891 (photo)
3. A Few Office Buildings in Boston, advertising pamphlet for Remington Typewriters, Boston 1896, (photo, no text) at BPL
4. King's How to See Boston, 1895, p. 104.

PRAY BUILDING

658 Washington Street



Illustration from
A Few Office Buildings in
Boston, an advertising pamphlet
for Remington Typewriters,
Boston, 1896 (BPL)

The Pray Building at 646 Washington St.
before the right 3/5ths of the building
was remodelled by C.H. Blackall into
the Olympia Theatre (now the
Pilgrim) Note the Brigham Hotel at far
left.



ADDRESS 658 Washington COR.
Washington St. Olympia
 NAME Pilgrim Theatre/Gordon's Olympia Theatre
present original
 MAP No. 24N/12E SUB AREA Theatre
building-1891 (see 646 Washington)
 DATE theatre- 1911 permit 6/30/1911
source opening 5/6/1912
 ARCHITECT theatre architect-Clarence Blackall
source (permit)
 BUILDER George A. Fuller " Trus.
source Wm.J. Fitzgerald
 OWNER Samuel Carr. Trus/ 658 Washington St.
original present
 PHOTOGRAPHS 9²/4 .79
Ward 3, Parcel #4963

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) theatre

NO. OF STORIES (1st to cornice) 6 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Metal and stucco Beaux Arts facade for a 1911 theatre
 constructed within the walls of an 1891 building. The most dramatic
 Beaux Arts feature, an oculus window in the center of the topmost spandrel
 surmounted by a heavy classical cornice, has since been removed. The
 2-story shell-like arched entrance (heavily altered at ground level) is
 followed by 4 identical 6-bay upper floors of metal piers and spandrels.
 EXTERIOR ALTERATION minor moderate - drastic (removal of cornice and alteration
metal needs cleaning of first floor)

CONDITION good fair poor & repainting LOT AREA 16,665 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Long and narrow theatre extending into the
center of the block.

SIGNIFICANCE (cont'd on reverse) The Pilgrim/
Olympia is of architectural interest as
one of 14 Boston theatres designed by
leading theatre architect Clarence H.
Blackall.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The theatre, which seated 2500 and was reputed to cost \$1,000,000, was built as a popularly priced (10-25¢) theatre offering continuous performances combining vaudeville and films.¹ Operated by the Gordon Amusement Company, the theatre was expected to bring in the latest vaudeville attractions from London, Paris, Berlin and the U.S. circuit as well as new "photo-plays" every Monday and Thursday.* Innovative features included the latest cameras for clear and steady projection of films, all individual seats (no benches) and an escalator, prompting the nickname "house with the moving stairs."¹

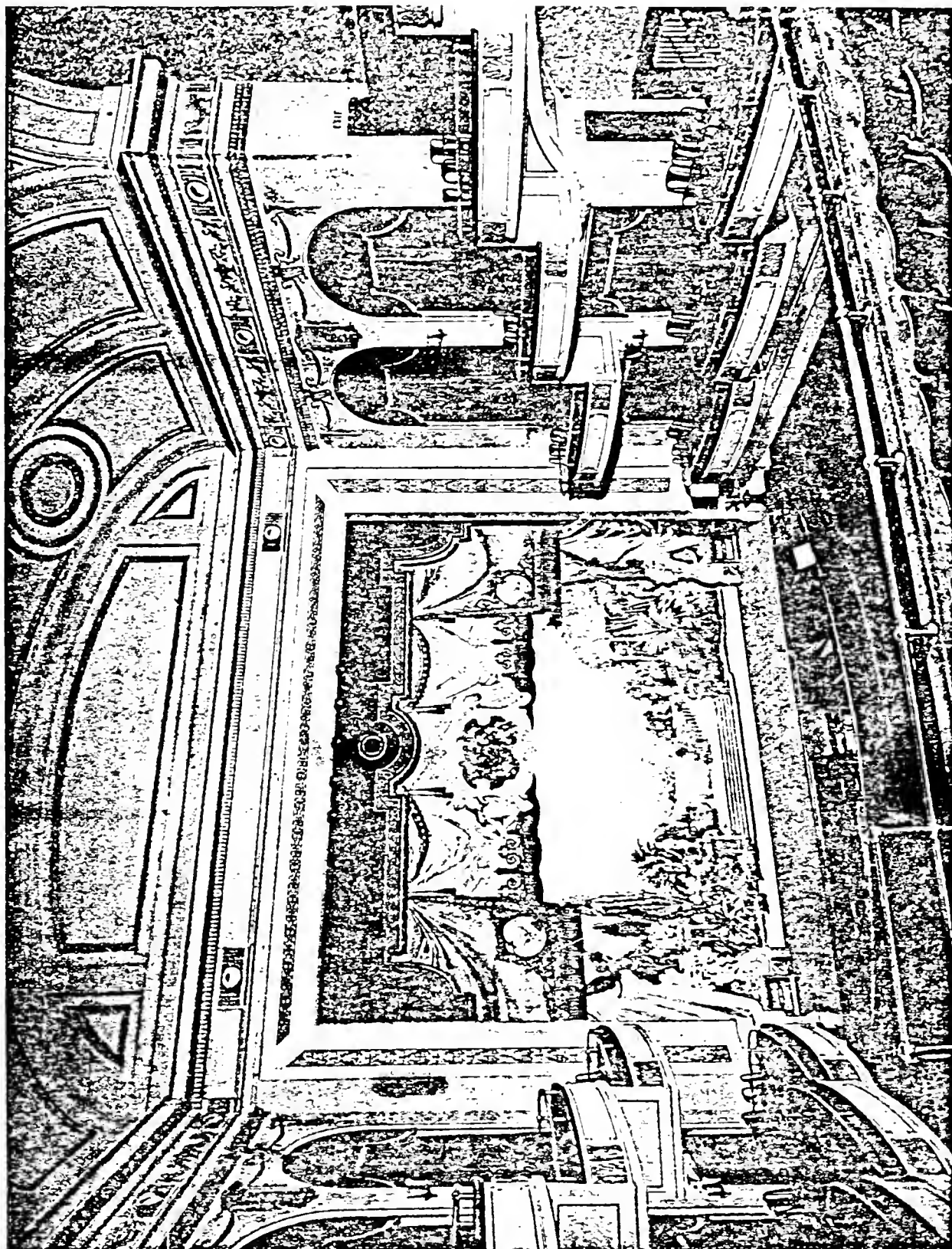
The theatre, of mezzanine-balcony type with 6 boxes per side, is long and narrow in its configuration because it was built within the walls of the existing Pray Building of 1891 (see also 646 Washington St.) The interior style, described in newspaper accounts as "Grecian" featured a red, gray and gold color scheme and lobby frescos of Greek gods painted by Vesper L. George, head of the department of design at the State Normal Art School.¹ The lobby has been remodelled and the theatre inappropriately repainted, 1950 leaving little to suggest its original luster. It was renamed the Pilgrim in the

Proprietor Nathan Gordon built many of the earliest movie/vaudeville theatres in Boston including the Scollay Square Olympia, also by Blackall (since demolished); the Fenway of 1915, the first uptown theatre (now the Berkeley Perf. Arts Ctr); the Dorchester (1912) & Franklin Park. By 1916 Gordon operated 74 theatres in the N.E. area. In 1918 he built the Strand, Boston's first* Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Current Status: The theatre is presently used for adult movies.

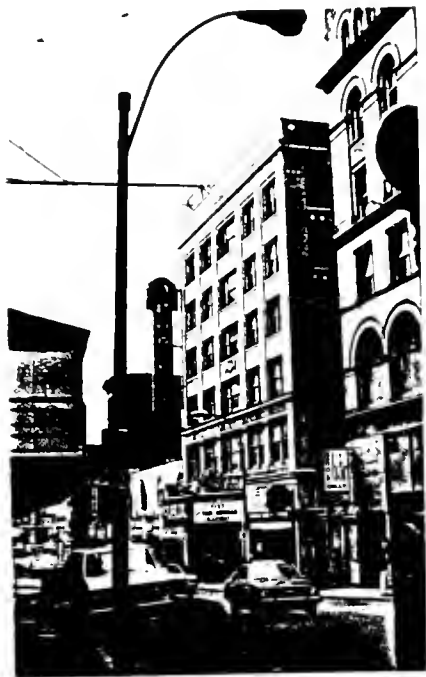
*Significance(cont) "movie palace" built as such from the ground up. He began the planning for the "Capital" Theatre to be built on Tremont St; the project was later absorbed by Paramount and became the Metropolitan (now Music Hall).
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe, May 5, 1912 p. 47 (desc. of opening and illus. of lobby)
2. American Architect and Building News, Vol 107, #2049, 3/31/1915 (interior and exterior illus. and plans-both section and floor plan)
3. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, 1977.
*(Tucci describes the Pilgrim as "the 1st de-luxer built for motion pictures." However, the design owes more to legitimate theatre tradition and the program featured vaudeville as well as films)
4. Donald King, "A Historical Survey of the Theatres of Boston" Journal of the Theatre Historical Society, 3rd quarter 1974, p. 22.
5. Douglass Tucci, "The Age of the Movie Palace, 12 articles for the



GORDON'S OLYMPIA THEATRE, BOSTON, MASS.

MR. G. H. BLACKALL, ARCHITECT



659-665
ADDRESS Washington St. COR. (closed alley) Boylston Square

NAME Publix Theatre/ Gayety Theatre
present original

MAP No. 24N/12E SUB AREA Theatre
building permit 5/14/1908

DATE 1908 opening 11/23/1908
source

ARCHITECT Clarence H. Blackall (permit)
source

BUILDER not listed on permit
source

OWNER Boylston Market Assoc/
original present

PHOTOGRAPHS 8 6/5 '79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) theatre

NO. OF STORIES (1st to cornice) 6 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick/yellow stone granite concrete iron/steel/alum.

BRIEF DESCRIPTION 5-bay "Tapestry Brick" steel frame building of pier and spandrel construction. Heavily altered first floor; second floor retains original cast iron storefront; upper four brick stories are regular in fenestration, organized by rising piers and recessed spandrels ornamented with glazed mosaic geometrical patterns; paired and triple window units.

EXTERIOR ALTERATION minor (moderate) drastic storefronts modernized

CONDITION good (fair) poor LOT AREA 13,301 sq. feet

NOTEWORTHY SITE CHARACTERISTICS 5-story height of the building is characteristic of the lower Washington St. area. Contributes to streetscape

(Map)

SIGNIFICANCE (cont'd on reverse) The Publix/Gayety is notable as one of 14 Boston theatres by leading American theatre architect Clarence Blackall, as a good example of Blackall's eclectic interiors and technological innovations, and as a relatively intact example of one of the city's early burlesque playhouses.
The theatre, which seated 1700, was structurally advanced in its use of a single

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	<u>X</u>
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/ development	_____	Political	_____	Transportation	_____

Significance (include explanation of themes checked above)

girder, called "one of the largest steel girders ever used in a building in this city", to support the balcony, thus eliminating the need for support in columns. Newspaper articles also noted the speed (5 months) in which the building was completed. The baroque interior featured a marble-walled vestibule (since remodelled), a balcony-mezanine plan with two tiers of boxes, and a red, gold and magenta color scheme.

The Gayety was built for a combination of "high class vaudeville" and burlesque, an entertainment art which did not have its present-day sordid connotations. In fact, management promised that "every effort will always be made to present performances of a light, merry, popular character of absolute cleanliness." priced from 10 to 75¢, with two performances daily. The theatre opened with Charles Waldron's "famous Toscaero company of burlesquers." In 1912 it advertised acts like "20 beautiful diving girls. 250 gallons of water are used." Sample fare in the late '30's included "The Naughty Nifties" with Bubbles Yvonne and "Blondes over Boston."* In the 1950's the theatre was turned over to films and renamed the Publix; it is presently operated by E.M. Loews and used for second-run movies.

The Gayety was built on the site of the old Lyceum Theatre, which offered a similar fare of comedy, vaudeville & burlesque. The Lyceum was built on the approximate site of the World's Museum, another early theatre.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

(*The Gayety was closed down for a week in 1939 by the city Board of Censors because of the salacious costumes and performances.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Sunday Globe, 11/22/1908 (desc. of opening and illus.)
2. Herald, 11/24/1908
3. Boston Post, Journal and American, 6/10/1908



660-672

ADDRESS Washington St. COR. 2-10 Beach St.

NAME _____

presentoriginalMAP No. 24N/12ESUB AREA Theatreorig. bldg: unknown (alterationDATE present facade: 1918 permit, Aug. 191sourceARCHITECT present facade: Henry Bailey AldensourceBUILDER not listed on alteration permitsource

OWNER _____

originalpresentPHOTOGRAPHS 9 3/6, 2 5/6 . 79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 7 X 7 bay "Tapestry Brick" pier and spandral commercial building with brickwork and geometrical detailing characteristic of the 2nd decade of the 20th c. Verticality emphasized by projecting brick piers and recessed concrete or brick and concrete spandrals. Bldg. terminates in parapet with stylized concrete ornament anticipating Art Deco.

EXTERIOR ALTERATION minor moderate drastic storefront alterationsCONDITION good fair poor LOT AREA 10,208 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Corner site emphasized by slight projection of corner bays at Wash. and Beach and slight increase in parapet height at the corner.

SIGNIFICANCE (cont'd on reverse) Designed bythe respected Boston architect HenryBailey Alden, this brick and concretefacade is a good example of its style inkeeping with the scale of lower Washington

(Map)

(N) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Street. According to the 1918 alteration permits, Alden was called upon to design a "new external wall above the first floor cornice" line. Estimated cost of the work was \$20,000; owner at time of alteration was John W. Flaven.

Alden, who trained at MIT and spent much of his professional life with the firm of Parker, Thomas and Rice, also designed the Herald Traveler Building on Mason St. (see form)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

669-679

ADDRESS Washington St. COR. 1-13 LaGrange

Corner Smoke Shop

NAME Eros X Cinema

present

original

MAP No. 24N/12E

SUB AREA Theatre

DATE 1976

source

ARCHITECT

source

BUILDER

source

OWNER

original

present

PHOTOGRAPHS 8 6/6 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) retail and cinema

NO. OF STORIES (1st to cornice) 2 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION non-descript modern

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA 6146 sq. feet

NOTEWORTHY SITE CHARACTERISTICS corner building

SIGNIFICANCE (cont'd on reverse)

Does not contribute architecturally

(Map)

Moved; date if known _____

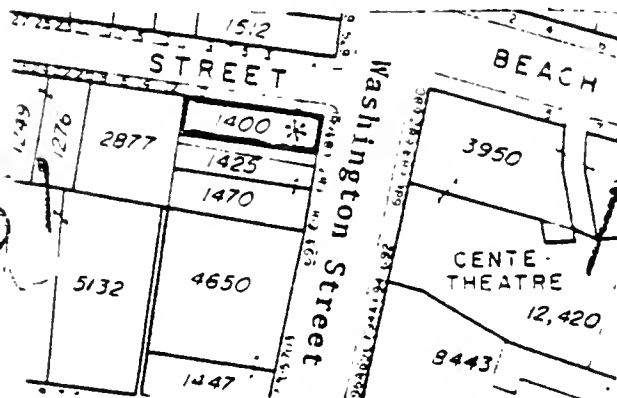
Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 681-683 Washington St. COR. LaGrange St.NAME Hayden Building (same)
present originalMAP No. 24N-12E SUB AREADATE 1875 (Building Permit)
sourceARCHITECT H.H. Richardson
sourceBUILDER Norcross Brothers
sourceOWNER Heirs of John C. Hayden/ Joseph P. Ball
original presentPHOTOGRAPHS 11a 5/6/79Ward 3, Parcel #4920, UTM# 19/330020/46906
(Ind. Ref. #)TYPE (residential) single double row 2-fam. 3-deck tan apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 5 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone Longmeadow concrete iron/steel/alum.
brownstoneBRIEF DESCRIPTION Narrow Romanesque commercial structure with characteristic Richardsonian features including strong massing, simple outlines and large scale stone detailing, major entrance on Washington St (now altered)EXTERIOR ALTERATION minor moderate drastic alterations to both 1st floor facadesCONDITION good fair poor LOT AREA 1400 sq. feetNOTEWORTHY SITE CHARACTERISTICS Building fills entire lot; narrow 22ft. facade faces Washington St, with 62 ft. along LaGrangeSIGNIFICANCE (cont'd on reverse) Last extant commercial building in Boston designed by H.H. Richardson and one of less than ten commercial buildings ever designed by the eminent architect. In massing and

(NRI)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

facade articulation, the building is said to foreshadow Richardson's 1886 Marshall Field Wholesale Store in Chicago, considered by architectural historians to have provided many of the design solutions for the facade treatment of Chicago skyscrapers of the late 1880's and 1890's. Thus the Hayden Building assumes significance as an early, long unrecognized prototype for the modern skyscraper.

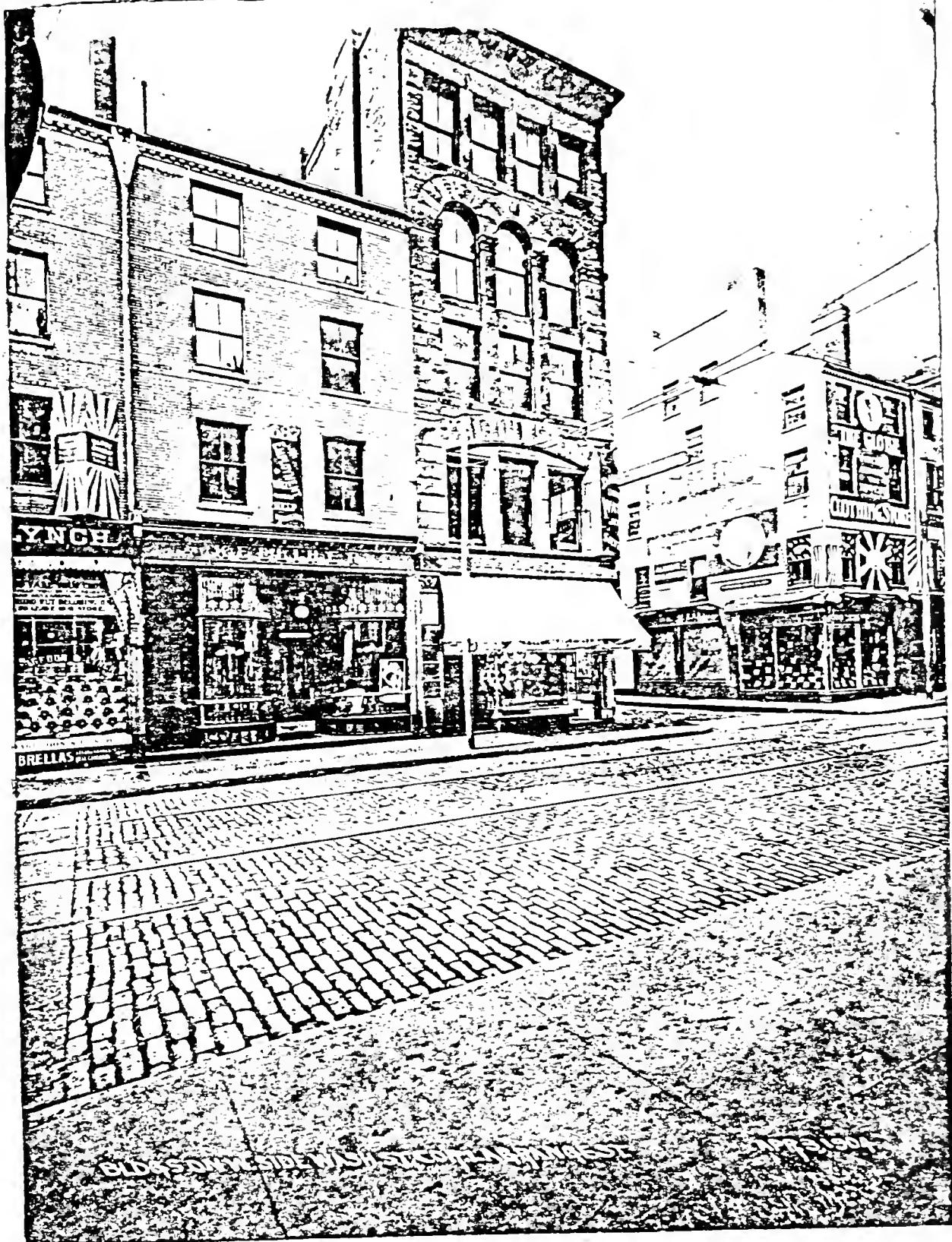
Henry Hobson Richardson (1838-1886) has been termed "the champion of 19th century American architecture," pioneering a distinctive personal style which proliferated in America and is now termed Richardsonian Romanesque. Richardson designed a number of important Boston public and institutional buildings including Trinity Church, Sever and Austin Halls at Harvard, and numerous public libraries and railroad depots, as well as important national commissions such as the Albany City Hall (1880) and Allegheny County Buildings in Pittsburg (1883-8)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The Hayden Building, located in the Boston Adult Entertainment District, is now (1978) vacant on the upper three floors. The area is targeted for environmental upgrading and economic improvement and development proposals have been made for this and adjacent blocks. Preservation of the Hayden Building and compatibility of any new construction should be a primary consideration of any development proposal.

Designated a Boston Landmark on 11/30/77
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Report of the Boston Landmarks Commission on the potential designation of the Hayden Building as a Landmark under Chapter 772 of the Acts of 1975 (includes extensive bibliography)
2. Zaitzevsky, Cynthia, "A New Richardson Building" Journal of the Society of Architectural Historians, Vol XXII, no. 2, May, 1973.
3. Hitchcock, Henry R, The Architecture of H.H. Richardson and His Times, Cambridge, 1966
4. Building Department, Boston City Hall (building permit- 1875)



The Hayden Building (681-683 Washington) in 1904. (SPNEA photo)

Kellner-liquors

HAYDEN BUILDING
681-683 WASHINGTON STREET
CENTRAL BUSINESS DISTRICT

Constructed ca. 1875
Richardsonian Romanesque
H. H. Richardson, architect;
Norcross Brothers, builders

Designated as a Boston Landmark and National
Historic Landmark and listed in the National
Register of Historic Places.

Building Size: 7000 sq. ft.; 5 stories
Lot Size: 1400 sq. ft.;
Parcel no. 4920, Ward 3

Current Use: Vacant, formerly housed a men's bathhouse on upper floors
and pornographic entertainment on the ground floor. Also
provides a second means of egress for neighboring lounge.
Condition: Interior gutted and roof missing as a result of a fire in
February, 1985; walls still considered structurally sound.
Zoning: B-8

Owner: Joseph P. Balliro
33 Randall Road
Revere, Mass.

Tax Assessment: \$ 40,300 - land
\$ 100,100 - building
\$ 140,400 - Total

Preservation Impediments: Willingness of owner to discuss reuse possibil-
ities; structural condition of building after fire.

Needs: Historic Structure Report to determine feasibility of rehabilitation
after fire.

Comments: Due to small footprint of the building, its reuse and preservation
depend upon a nominal purchase price for the shell, a reasonable price as part
of a larger site acquisition strategy, or an eminent domain taking. Research
compiled by Sharron Kenney, Boston University Preservation Studies Program.

Recommendations: HBI should continue to explore redevelopment options for
this building.

Other Sources of Information: BLC Study Report



Historical Summary: The Hayden Building is the last extant Richardson commercial building in Boston. It served as a prototype for later skyscrapers designed by Richardson for Chicago.

Neighborhood/Environmental Information: Located in Boston's Adult Entertainment District. Public and private improvements are planned in areas adjacent to the district and include a pedestrian plaza at Boylston and Washington Streets, redesign of the Essex Street MBTA station, and new streetlighting and sidewalks. Nearby large-scale private developments include Park Plaza, Lafayette Place, expansion of Tufts New England Medical Center, and a possible OSHA office tower.

Prepared 4/85

East ~~Cinema~~ Call For Globe Cuties

The passing of another era was disclosed yesterday with the announcement that the Globe Theater, Washington's famed old burlesque house, will cease operation as such next Saturday and become a movie home.

Behind the disclosure made by City Censor Samuel Nesson to Mayor Curley, was the announcement by Al Somerby, treasurer of the Sterling Theater Operating Corp., that he felt the "personage for clean burlesque is on the wane."

START FOR MANY STARS

The passing of the Globe Theater will bring nostalgic memories to thousands of persons, not a few of them luminaries of the big "lime" stage and screen who graduated from the ranks of burlesque.

Starting right here at home, there is Sophie Tucker, "Last of the Red Hot Mamas," currently appearing at the Mayfair, and a native of Boston.

Then there were Al Jolson, Eddie Cantor and Fannie Brice, whose names have been in the limelight for many years.

Abbott and Costello, right now knocking them dead on the silver screen; the late Rags Ragland; Gypsy Rose Lee, Bobby Clark and his wife partner, McCullough. Only a few years ago Robert Alder was a juvenile at the Globe, and a half year ago, Pinauro, a radio comedian, was also at the same theater.

Fields got his start in burlesque there and developed the character of the tramp with the red nose. Jack was another, noted in the same way.

late Alexander Carrand Joe Yule, father of Mickey Rooney of the movies.

"The passing of burlesque will mean a tremendous loss to the stage," said Sophie Tucker. "Young performers received the finest training in burlesque. Darling, they just threw you and you had to speak. We will never have anything like it again. You won't get any more of those performers to go up to the big time."

Research Note

This 1946 newspaper article from a scrapbook in the BPL Fine Arts Department appears to be the source of the idea that Sophie Tucker, Al Jolson, Eddie Cantor, Fannie Brice etc, all played at the Globe Theatre.

If read carefully, the article can also be interpreted to mean that these stars all got their start in burlesque, not that they all performed at the Globe.

There is no other evidence (playbills, newspaper advertisements, etc) to indicate that these artists ever appeared at the Globe, which was a burlesque house for only a few years of its history.

687-691

ADDRESS Washington St. COR.NAME Intermission Lounge

present

original

MAP No. 24N/12ESUB AREA TheatreDATE 1970's

source

ARCHITECT

source

BUILDER

source

OWNER

original

present

PHOTOGRAPHS 8 5/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential nightclubNO. OF STORIES (1st to cornice) 2 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION non-descript modernEXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 2895 sq. feetNOTEWORTHY SITE CHARACTERISTICS Located directly to the south of the
Hayden Building

SIGNIFICANCE (cont'd on reverse)

Does not contribute architecturally

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

693-703
ADDRESS Washington St. COR.

NAME "Adult XXX Shows"
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1970's
source

ARCHITECT
source

BUILDER
source

OWNER
original present

PHOTOGRAPHS 8 5/2 '79



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) peep shows

NO. OF STORIES (1st to cornice) 1 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete (iron/steel/alum)

BRIEF DESCRIPTION non-descript modern

EXTERIOR ALTERATION (minor) moderate drastic

CONDITION (good) fair poor LOT AREA 4650 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Replaced row of 4-story Greek Revival
brick gable-across buildings like the one still standing at #705-7

SIGNIFICANCE (cont'd on reverse)
Does not contribute architecturally

(Map)

(M-) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

cohesive block of 4-story 19th c. structures most of which have since been destroyed. The building, now lacking its original context but still important to the streetscape, is badly deteriorating and in immediate danger of destruction.

Deeds indicate a probable date of 1831, when Wm. Brown, a druggist, purchased the property and immediately mortgaged it to John Parker. It is reasonable to speculate that Brown used the mortgage money to erect a combined residence and apothecary shop. The building had a first floor store in 1867 when it was described in the Sanborn Insurance Atlas as having a slate shingle roof and store under.

At the turn of the century the building was occupied by Wm. B. Hunt and was again an apothecary shop.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

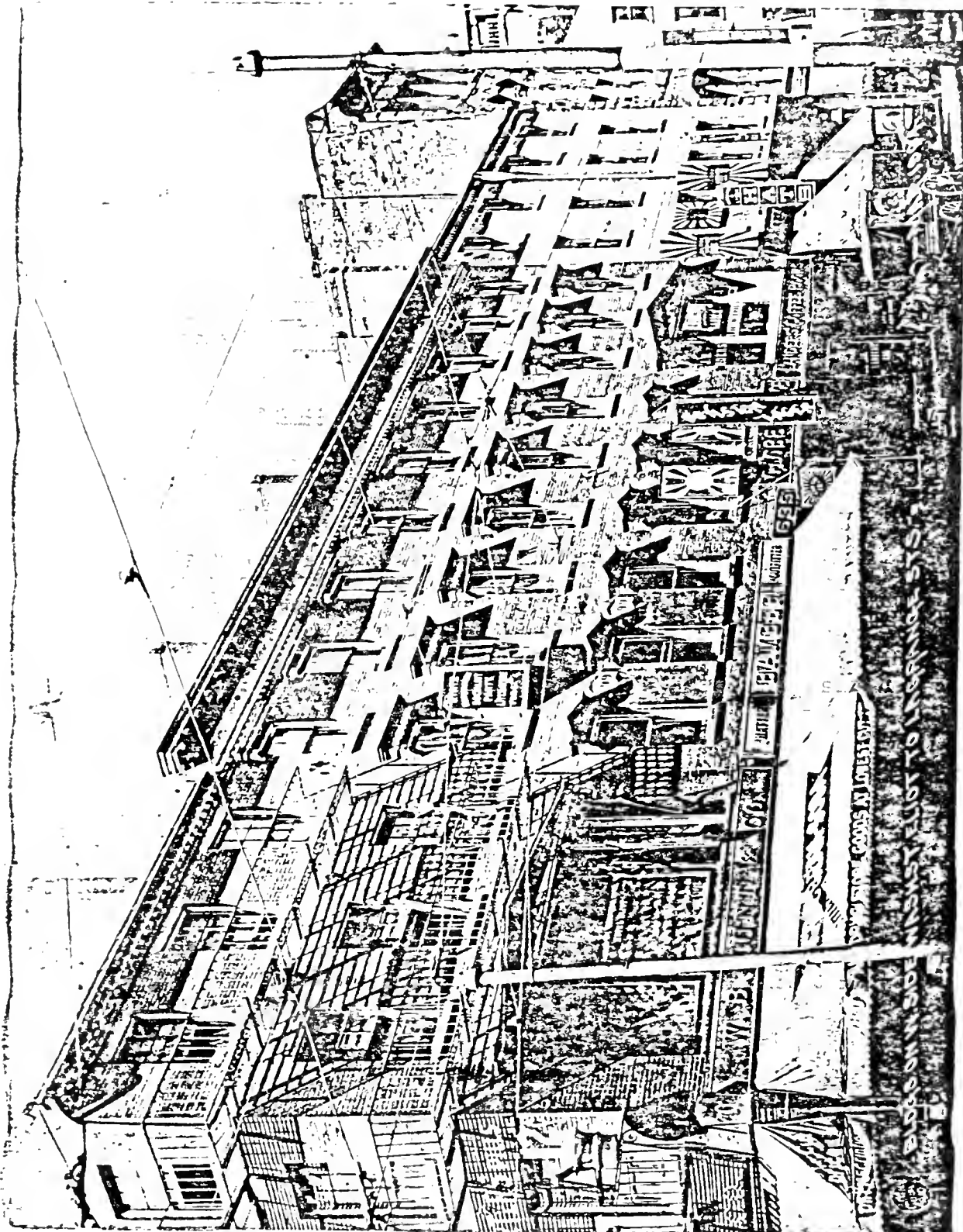
Building is very important to the Washington streetscape and is being demolished by neglect.

Present Status: 1st floor is now a modern fast-food restaurant, 2nd fl. is used for light manufacturing, and the 3rd and 4th floors are vacant. Levels 3 and 4 are open to weather damage from burnt-out hole in roof and sash-less windows. Fire damage occurred in Dec. 1978.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Deeds, Book 351, pages 263, 265. See complete title search by Pat Wells for Boston Landmarks Commission.

SPNEA photo of # 681-707 Washington St. in 1904. Only the buildings at the far right (Hayden Building) and far left still remain.



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